DOCUMENT RESUME

ED 237 986 CS 207 828

TITLE	Target: Literature. K-12 Curriculum Guide.
INSTITUTION	Lincoln Public Schools, Nebr.
PUB DATE	May 82
NOTE	99p.
AVAILABLE FROM	Lincoln Public Schools, Administrative Offices, P.O. Box 82889, Lincoln, NE 68501 ($11.00, includes handling).
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	Curriculum Guides; Educational Objectives; Elementary Secondary Education; *English Curriculum; *English Instruction; *Literary Criticism; Literary Devices; Literary Genres; *Literature Appreciation; *Reading Material Selection; *Student Motivation; Textbooks
IDENTIFIERS	Bloom (Benjamin S)

ABSTRACT

Intended to provide the basis for a lifelong appreciation of literature, this curriculum guide outlines a sequence of instruction for elementary and secondary school students. Used in conjunction with the K-12 Reserved Literature List for the Lincoln, Nebraska public schools, the guide provides grids indicating the appropriate grade level for introducing, focusing on, or reinforcing specific literary content, such as characteristics of literary genres, structural elements, and language devices. It presents sample questions based on Benjamin Bloom's cognitive taxonomy to guide students' exploration of literature from simple recall to the increasingly more complex operations of application, analysis, and evaluation. It also presents thoughts, feelings, and experiences through literature. The resource section of the guide discusses literature's value and teacher and community responsibility to promote student appreciation of great books. It also presents general criteria for selecting instructional materials and specific guidelines for evaluating textbooks for racial or sexual bias. The final section, a glossary of literary concepts, acts as a support for teachers' lesson planning. (MM)

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TARGET: LITERATURE

in the Lincoln Public Schools

K-12
Curriculum Guide

Instructional Services, English
Lincoln Public Schools
Lincoln, Nebraska
May, 1982

CS 207828

TARGET:

LITERATURE

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Instructional Services
Lincoln, Nebraska

English Office
1982

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OVERVIEW

The TARGET: LITERATURE curriculum guide provides support for literature learnings, kindergarten through twelfth grade. The learnings are sequenced, and result in three student outcomes that provide breadth of instruction. The learnings were developed by district staff members and area colleagues, based on classroom experience and knowledge of research in both literature and developmental learning.

The RESERVED LITERATURE LIST provides students and teachers with a choice of titles at each grade level. Instructional characteristics of literature types are identified for primary, intermediate, junior high, and senior high levels. This provides a spiraling curriculum, in which each teaching level builds on previous ones, and provides support for those that follow.

The guide correlates with Lincoln Public Schools TARGET: WRITING and TARGET: COMMUNICATION SKILLS programs. Literature is taught in conjunction with reading, writing, speaking, observing, and listening activities. It also correlates with a variety of other subject matters, especially the social sciences.

The guide was produced by these persons who were either part of the 1979-82 English Study Committee, the 1980-1981 summer literature workshop, or performed contracted services.

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Special thanks are extended to Clara Rottmann, Director of Media Services, Lincoln Public Schools, to Donna Peterson, Staff Media Specialist, and to all the school media specialists for support for the Book Team evaluation of titles for the district literature list selection.

Ruth Ann Lyness, English Consultant
English Consultant

May, 1982

HOW TO USE THIS GUIDE

Follow the steps below to become acquainted with the TARGET: LITERATURE curriculum guide and RESERVED LITERATURE LIST.

Self-Check

_____ 1. Turn to the ANNOTATED LITERATURE LIST for your grade level. Note that it includes bibliographic (ordering), type, unit, student level, and annotative information. The titles listed for your grade were selected because of their particular appropriateness for it. Most schools teach titles in addition to the ones listed.

_____ 2. Turn to your RESERVED LITERATURE LIST (either Elementary or Secondary). If you teach titles other than those listed for your year, be sure they are not listed for years after yours, when other teachers are planning to use them.

_____ 3. Now, turn to page 14, the curriculum model, in your curriculum guide.
This is the curriculum-at-a-glance. Instruction unique to literature is in the "Literary Concepts" section of the guide. Questioning techniques from simple to complex are supported by the Student Exploration of Literature section, and encouragement of student interaction with literature is described in the Student Response to Literature section.

_____ 4. Turn to the Literature Available to Students grid, pages 19 and 20.
These are some of the many types of prose, poetry, and drama the district provides for students. Most, but not all, are represented on the RESERVED LITERATURE LIST.

_____ 5. Turn to pages 66-91 of the Glossary.
Characteristics of the types of literature are thoroughly described, as a help in lesson planning. The RESERVED LITERATURE LIST identifies the type (or genre) of each selection, and this section of the Glossary is a reminder of some of its teachable elements.

_____ 6. Turn to pages 21-24, Literary Form.
Instruction in these structural elements and language devices, and book parts, is assigned to specific years, and the teaching intensity identified. Only some will be appropriate for teaching in any one work of literature.

_____ 7. Turn to pages 92-96 of the Glossary.
Literary Form terms are thoroughly described, in order that their instruction be consistent from elementary through secondary years.

Self-Check

_____ 8. Review the Student Exploration of Literature section, pages 25-30. This section is a reminder that instruction needs to progress from the simple to the complex. It includes sample questions for prose, poetry, and drama. The "web" on page 30 provides verbs for activity development.

_____ 9. Review the Student Response to Literature section, pages 31 to 37. An outcome statement describing a degree of student response (attitude) toward literature is at the top of each page, and is followed by elementary and secondary examples of opportunities schools will provide to enable students to achieve the response. In the right-hand column are some of the several ways students might demonstrate that they do respond in the way described. Not all response to literature instruction is observable in the classroom; some of it may only occur years later as illustrated on page 37. This section provides only some of the indications of response possible in the classroom, and is not meant to be inclusive. The outcome statements are listed in sequential order: students in any one classroom will be on several different attitude levels. Page 39 is a model of pages 31-35.

_____ 10. Review the Resources section, pages 41 to 51.
Pages 45-51 are useful for communication with patrons about the value of literature instruction, and criteria for selection of works of literature. They help each teacher to be an advocate for the program.

Page 53, Articulation Procedure,
is a form for schools to complete when purchasing titles not on the RESERVED LITERATURE LIST. Its purpose is to avoid duplication of titles at succeeding levels of school.

Pages 55-60 provide information about equity issues in literature.

Pages 61 and 62 describe the procedure for citizen's requests for reconsideration of literature taught.

_____ 11. Turn to pages 5 and 6: Program Support for District Goals and English graduation requirements. Literature transmits our cultural heritage. The program supports five of the ten district goals and one graduation requirement.

_____ 12. Turn to page 13: Elements Critical to Program Success.
Now that you're familiar with all parts of the guide, here's a review of critical elements of the program. Any evaluation of program effectiveness needs to relate to the degree of implementation of the critical elements in the classroom, the school, or the district.

GOOD WISHES FOR A SUCCESSFUL YEAR OF LITERATURE TEACHING!

PROGRAM SUPPORT FOR DISTRICT GOALS

LINCOLN PUBLIC SCHOOLS GOALS:

To the degree they are able, all students should:

1. Think logically, objectively and creatively. Acquire, analyze, and evaluate information as the basis for making decisions.
2. Communicate effectively by reading, writing, speaking, observing and listening.
3. Understand and use basic mathematics.
4. Understand and use basic scientific and technological knowledge and processes.
5. Know about human beings, their environments and their achievements, past and present.
6. Understand and follow practices associated with good health.
7. Find satisfaction in aesthetic expression.
8. Develop habits, attitudes and values helpful to themselves and others.
9. Respect and have confidence in themselves.
10. Establish and maintain positive relationships with others.

The literature program provides all students with opportunity to achieve the district goals highlighted above, in these ways:

DISTRICT GOAL 1: Literature enriches life, as it provides students with experiences that it would otherwise not be possible to introduce into their lives. It also promotes self-knowledge through their identification with literary situations. Active participation in the literature experience -- reflecting on it, and developing understanding of it -- engages students' thinking and decision-making abilities.

DISTRICT GOAL 2: The language of literature communicates the author's experience to the reader for his or her interpretation. That language, in its meaning, its accuracy, its structure, its implication, and its beauty, can serve as a model and inspiration for effective communication.

DISTRICT GOAL 5: Literature study preserves and communicates cultural heritage. It provides insights into historical and present day ideals, values, and problems of our own and other cultures, through involvement in the recreation of human experience.

DISTRICT GOAL 7: Literature is an art form worthy of enjoyment and appreciation. A literary text is organized and self-contained; it concentrates the reader's attention and influences what enters his or her consciousness. All its images and concepts must be comprehended as fully as possible in relation to one another. Out of this arises a sense of an organized structure of perceptions and feelings which constitute the aesthetic experience.

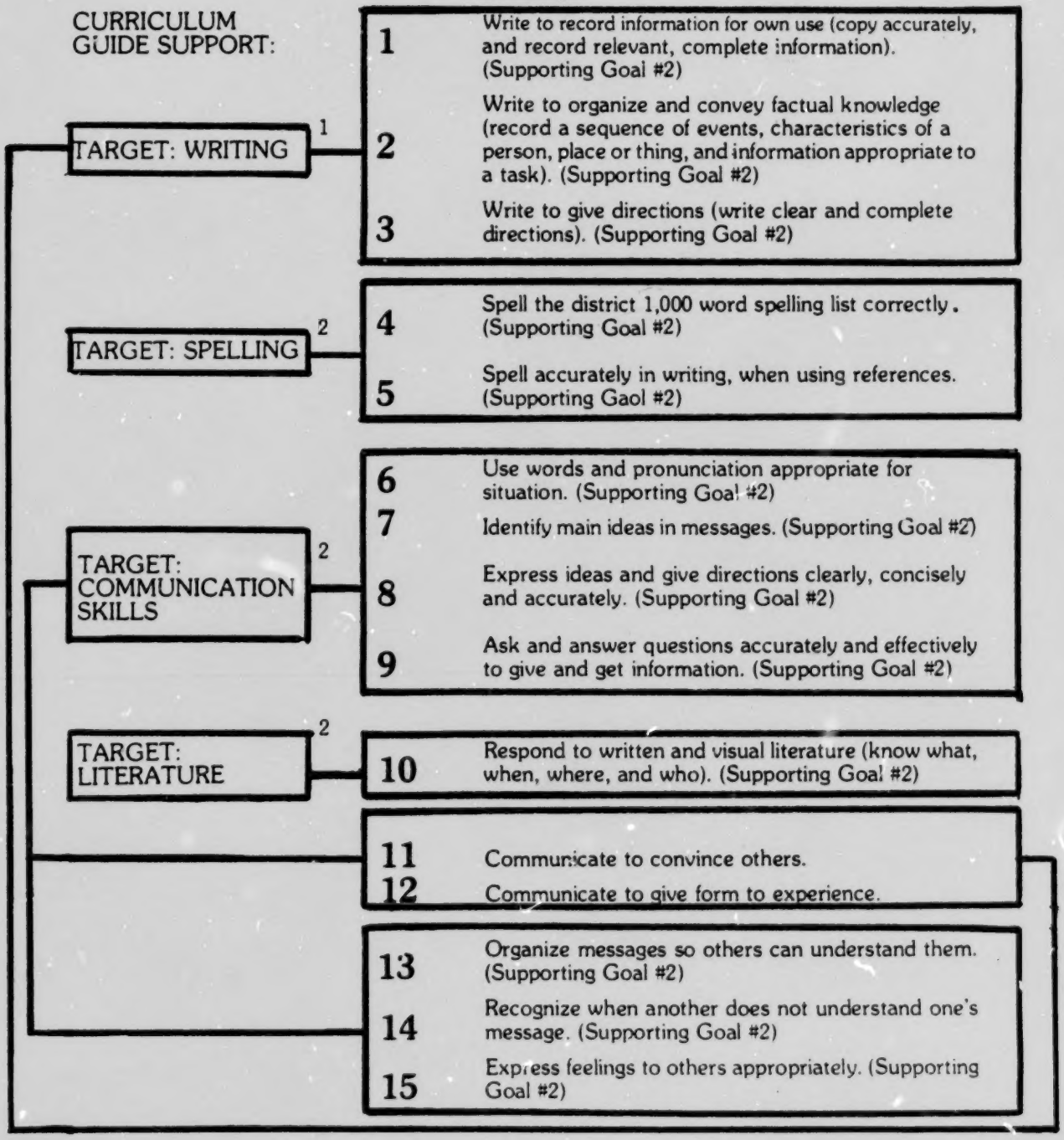
DISTRICT GOAL 8: The study of literature helps students develop habits of reading and positive attitudes toward it. It provides tools of critical thinking for distinguishing among a variety of values.

ENGLISH

Graduation Requirements

Learnings

CURRICULUM GUIDE SUPPORT:


TARGET: WRITING 1
1 Write to record information for own use (copy accurately, and record relevant, complete information). (Supporting Goal #2)
2 Write to organize and convey factual knowledge (record a sequence of events, characteristics of a person, place or thing, and information appropriate to a task). (Supporting Goal #2)
3 Write to give directions (write clear and complete directions). (Supporting Goal #2)
TARGET: SPELLING 2
4 Spell the district 1,000 word spelling list correctly. (Supporting Goal #2)
5 Spell accurately in writing, when using references. (Supporting Gaol #2)
TARGET: COMMUNICATION SKILLS 2
6 Use words and pronunciation appropriate for situation. (Supporting Goal #2)
7 Identify main ideas in messages. (Supporting Goal #2)
8 Express ideas and give directions clearly, concisely and accurately. (Supporting Goal #2)
9 Ask and answer questions accurately and effectively to give and get information. (Supporting Goal #2)
TARGET: LITERATURE 2
10 Respond to written and visual literature (know what, when, where, and who). (Supporting Goal #2)
11 Communicate to convince others.
12 Communicate to give form to experience.
13 Organize messages so others can understand them. (Supporting Goal #2)
14 Recognize when another does not understand one's message. (Supporting Goal #2)
15 Express feelings to others appropriately. (Supporting Goal #2)

[1] Piloted in 1978, implemented in 1979

[2] Piloted in 1981, implemented in 1982

PROGRAM PURPOSE

The literature program emphasizes student understanding of and response to literature. Its intention is to provide a basis for a lifelong appreciation of literature. It is expected that all students will complete the program with:

1. Knowledge of literary form, structure and language, and their interrelationships.

2. Skill in applying thinking processes to the exploration of literature.

3. Attitude of willingness to explore their personal thoughts, feelings, and experience in responding to literature.

RATIONALE

The Lincoln literature curriculum concerns itself with three aspects of the literary experience -- the work itself, the interaction of the work and the reader, and the reader's response to the work. LITERARY CONCEPTS are the content unique to literature: structural elements, language devices, and characteristics of types of literature. The STUDENT EXPLORATION OF LITERATURE section supports sequential application of thinking skills to literature study. The STUDENT RESPONSE TO LITERATURE section identifies progressive stages in student attitude toward interaction with literature.

The curriculum builds on many of the concepts of the Nebraska Curriculum for English, developed at the University of Nebraska as part of the Project English thrust of the Office of Education in the 1960's. This humanistic, student-centered curriculum provided a spiraling, thematic unit structure for English instruction in the Lincoln Public Schools from 1962 onward. Its texts and instruction packets provided district-wide instructional unity for several years.

The Nebraska Curriculum was a catalyst for creative teaching. Its success was evidenced by schools' addition of new thematic units, titles, and changing emphases through the years. These included minority cultures, relevance, and reading levels. These additions, however, diminished the program articulation. Even so, teachers continued to use some of the original titles and units until the 1979-82 English study provided opportunity for the development of TARGET: LITERATURE.

The 1979-82 English Study Committee identified development of a literature scope and sequence as one of four focuses, the others of which were spelling, communication skills (speaking, observing, listening, and non-verbal skills), and slight revision of the TARGET: WRITING composition curriculum.

The committee followed these steps in development of the program:

1. Study Committee assumptions about the existing literature program were included in a COMMUNICATION newsletter to all English language arts teachers, dated April 25, 1980. The staff, asked to respond to their accuracy, accepted them as written.
    a. The thematic structure of the Nebraska Curriculum for English has evolved because of supplementation and change since its adoption in 1961, and exists only in changed form.
    b. There is no consistent literature scope and sequence from kindergarten through 12th grade and, therefore, little articulation of program.
    c. A consistent scope and sequence for literature instruction would be a helpful addition to district curriculum.
    d. The literature scope and sequence should build on existing resources (book inventories) to the fullest extent possible.
    e. The addition of teaching helps (activities, audiovisuals) to the list of literature titles would improve instruction.
    f. Literature should correlate with other disciplines wherever relevant.

2. The literature subcommittee of the English study developed general plans for the August, 1980, workshop and guidelines for the curriculum guide at its May, 1980, meeting.

3. English language arts teachers responded in April and May, 1980, to elementary, junior high, and senior high data surveys, developed by the study committee, requesting information about content and method of teaching literature, and teacher concerns and suggestions.

4. A Lincoln Public Schools staff member was commissioned to write a documented survey of trends in literature.

5. The August, 1980, workshop reviewed the survey of trends in literature programs and the data surveys. Members agreed upon the following characteristics for the literature curriculum.

   a. *Philosophy*

      (1) *The needs and desires of the school/community are taken into account in program planning.*

      (2) *The program encourages students to explore ideas, practice decision making, analyze concepts, and develop a thoughtful approach to human behavior. Students are involved in a study of their own values through examination of the dilemmas that all individuals face, through making choices, and through looking at moral consequences of actions.*

      (3) *The program is response-centered; it encourages students to explore and respond openly and honestly to works of literature.*

      (4) *To enhance students' perspective of their world, literature study incorporates the study of other disciplines pertinent to the reading; e.g., politics, history, science, psychology, math and art. Although historical correlations with literature become increasingly important as students progress through school, neither history nor any other discipline is a singular approach to literature study.*

      (5) *Literature is part of the whole English experience of reading, speaking, observing, listening, thinking and writing, and not separate from it.*

      (6) *The program provides opportunity for personal reading, literature shared with the teacher and classmates, instruction in reading, and a variety of activities (not too much of any one) specifically designed to elicit student response.*

      (7) *The critical thinking skills that are an integral part of reading and writing are directly taught.*

      (8) *Electives are not used as an escape route from the basic skills, or from the literature program expectations.*

      (9) *The Nebraska Curriculum model for literature activities is one of several useful ones contributing to the district model.*

      (10) *The curriculum is supported by commercial materials, print and non-print, but is not dependent on particular ones. Support for curriculum learnings may be found in several commercial sources.*

(11) Essential curriculum learnings do not take all of teacher or student time allocated to literature study, in order to allow for individualization of instruction.

b. Structure

(1) The curriculum has a developmental scope and sequence which is readily understandable to teachers and students.

(2) The study of all genres is encouraged for upper elementary, junior high, and senior high students, to a degree appropriate for their developmental level.

(3) Cinema (films, filmstrips, T.V.) is a genre type worthy of instruction.

(4) Teaching intensity (Introduce, Focus, Reinforce, Maintain) is suggested for essential literature learnings.

c. Curriculum Outline

(1) Multi-ethnic literature is included within the regular literature curriculum, and includes ethnic or cultural minority literature by ethnic or cultural minority authors.

(2) Literature selection includes consideration of, but is not limited to, these factors:

(a) readability level
(b) age-level interests
(c) subject matter
(d) diversity of topics
(e) elements, such as character growth and flashback
(f) modes, such as parody and satire
(g) appropriateness of illustrations
(h) student needs, interests, and abilities
(i) balance between classic and contemporary literature
(j) cultural and sexual equity in both character treatment and authors represented
(k) student experience or sophistication

(3) The recommended list of literature titles provides teachers with many choices.

(4) Unilateral choice of titles by a teacher for teaching to groups of students is discouraged. Such choice is the responsibility of teams or departments. Teams or departments follow the district selection guidelines when adding new titles for any one school, and are able to provide the rationale for their selections.

(5) Vocabulary is studied in the context of literature rather than in isolated lists. Words from literature serve as one basis for spelling lists at the secondary level.

(6) The program utilizes a standard lexicon of literary terminology.

(7) The literature program guide includes:

(a) the program purpose--what the district will provide
(b) the program goals--what students will or are able to do as a result of the program (student outcomes)
(c) the program rationale (program philosophy and support for it)

(d) *curriculum outlines: structure (scope and sequence) and supporting content (literature lists)*
(e) *instruction suggestions: questioning hierarchies, model lessons, useful practices, "paired titles" for multi-ethnic literature*
(f) *resources*
(g) *glossary: standard lexicon*

d. *Instruction and Teacher Role*

(1) *Teachers:*

(a) *teach from all of the prescribed areas of the literature list, observing the "reserved" nature of several titles*
(b) *instill literature appreciation (including appreciation for poetry) rather than teaching details*
(c) *read widely in the books they teach to students and in recent educational publications*
(d) *carefully prepare and tailor study guides to the needs of students as useful supports for literature teaching*
(e) *provide the type, manner and quality of questioning which fosters pupil-pupil interaction as well as pupil-teacher interaction*
(f) *move students through the stages of literary response (from simple fact to complex interpretation) at a pace commensurate with their understanding and ability*

(2) *Teachers are provided with:*

(a) *encouragement to set personal yearly goals for planning and evaluating their application of the district literature curriculum*
(b) *opportunity to expose students to literature appreciation in order to become lifelong readers*

e. *Curriculum Evaluation and Revision*

(1) *The literature program is reviewed and revised in a systematic manner and the literature list continuously expanded to allow for teacher choice.*

(2) *The district provides and encourages the opportunity for teachers in departments or teams to review and select additional materials to revitalize literature teaching.*

6. The August, 1980, workshop developed curriculum purpose and identified program relationship to district goals. Participants agreed on the content of the curriculum guide, and identified the three areas for curriculum support: Literature Concepts, Student Exploration, and Student Response. They wrote student outcome statements and developed the beginning list of genre, structural elements, and language devices that are the content of the literature program. For the Student Exploration strand they developed example questions for prose, poetry, and drama based on Benjamin Bloom's cognitive taxonomy. After identifying

the Student Response strand as those ways in which students demonstrate their interaction with literature, they developed outcome statements for elementary and secondary students with examples of what the school will provide and examples of possible student responses (e.g., writing, speaking). They also developed a plan for glossary explanation of literature types.

7. The workshop product was reviewed and edited by the English Study committee during 1980-81 school year meetings. The plan was presented to community representatives and area colleagues on March 5, 1981, and reported to the Board of Education on March 10, 1981. TARGET: LITERATURE was reported to district teachers and administrators on March 26, 1981, and, from those who applied, pilot teachers were selected by April 15, 1981. Thirty teachers from sixteen schools agreed to pilot the program in 1981-82.

8. In a two-week workshop, June 22 - July 3, 1981, staff members revised the K-12 literature list. Titles were provided at adjusted (lower), core (regular), and extended (accelerated) levels for each year or group of years. Book reviews during second semester, 1980-81 by 130 staff members of the Book Team provided data for selection of list titles.

9. Pilot teachers met monthly during 1981-82 to share curriculum-related experiences and literature units based on the TARGET: LITERATURE guide and the RESERVED LITERATURE list. Their recommendations for guide and list editing were reviewed by the literature committee of the English Study at its April, 1982, meeting to develop final recommendations for editing of the program.

10. Thirty-two schools requested program implementation in 1982-83, eleven schools in 1983-84, and two schools in 1984-85. An inservice team of nine teachers was identified to conduct the sessions. Elementary inservice is to include support for oral interpretation of literature; secondary inservice is to include development of interpretive questioning skills.

TARGET: LITERATURE

ELEMENTS CRITICAL TO PROGRAM SUCCESS

Philosophy:

Literature instruction includes three interrelated aspects: Literary Concepts (knowledge), Student Exploration (reader's interaction) and Student Response (reader's attitude). Literature selection is guided by student reading levels, experience, and interest; equity considerations, and artistic excellence.

Method:

Each year, teachers introduce, focus, reinforce and maintain content unique to literature:

a. Characteristics of types of literature (e.g., short story, novel)

b. Structural elements (e.g., plot, setting)

c. Language devices (e.g., dialect, figures of speech)

Teachers guide student exploration of literature from simple through complex levels by questions based on Bloom's cognitive taxonomy.

Teachers encourage student response to literature at successively more committed levels.

Content:

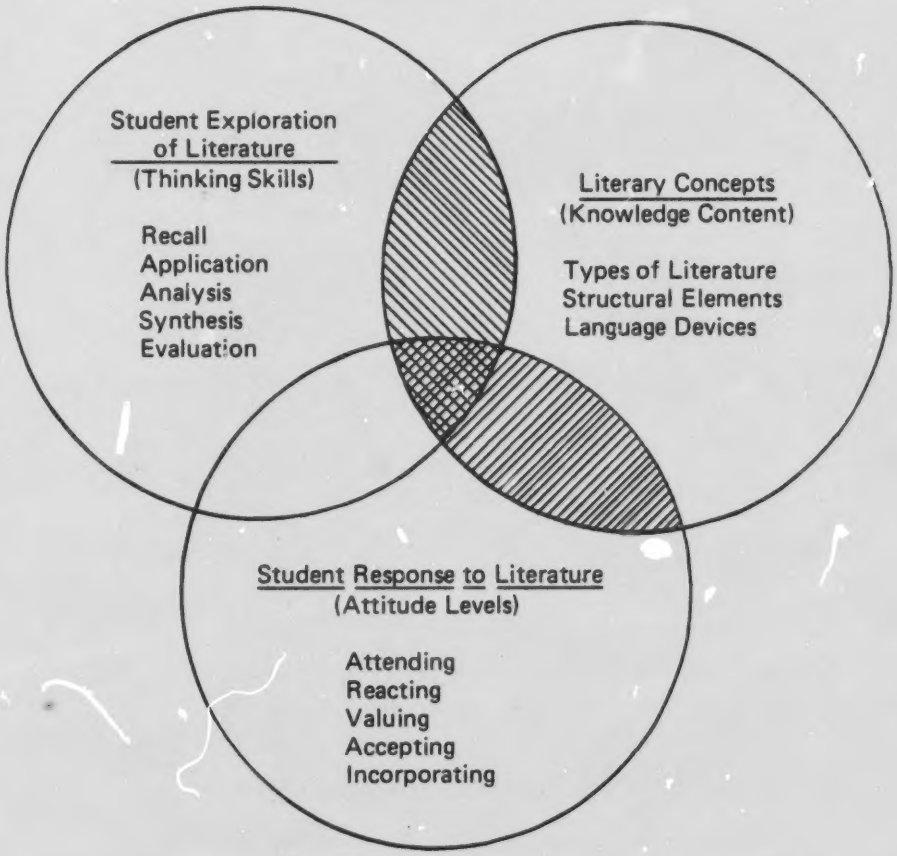
The K-12 RESERVED LITERATURE LIST of prose, drama and poetry provides multiple texts for each grade level, selected to meet individual differences (through adjusted, core, and extended levels of difficulty).

Evaluation:

School and district program evaluation options include comparison of student pre- and post-assessment data.

TARGET: LITERATURE

CURRICULUM MODEL



The intersection of the three circles represents the program content: the reader's exploration of and response to literature.

TARGET: LITERATURE

CURRICULUM SCOPE

Strand:	LITERARY CONCEPTS	STUDENT EXPLORATION OF LITERATURE	STUDENT RESPONSE TO LITERATURE
Student Outcome:	Students will recognize and differentiate among the characteristics and interrelationships of the formal elements of literature.	Students will apply a variety of thinking skills to literature study to identify its personal or universal applications.	Students will demonstrate their interaction with literature.
Strand Content:	Genre or Types: Literature groupings may be technique-based (e.g., tragedy, comedy, romance), subject matter-based (e.g., biography, animal stories), or form-based (e.g., novel, short story). To provide easily accessible information about unique characteristics of literature types, the organizers for TARGET: LITERATURE genre are PROSE, POETRY, and DRAMA. Elements: The structural elements (e.g., plot, character) and the language devices (e.g., metaphor, flashback) of a work of literature interrelate to create its style. SEE PAGES 17-24	Effective literature exploration moves from the simple to the complex. Benjamin Bloom's cognitive taxonomy* provides the structure. Each outcome is dependent on achievement of those that precede it, and is foundation for those that follow it. Example questions are provided for prose, poetry, and drama. SEE PAGES 25-30 * Benjamin S. Bloom, Editor, TAXONOMY OF EDUCATIONAL OBJECTIVES: THE CLASSIFICATION OF EDUCATIONAL GOALS, HANDBOOK I: COGNITIVE DOMAIN, David McKay Inc., New York, 1956	The focus of this strand is students' attitude toward literature, from simple awareness through incorporation of the value of interaction with literature in their personal life. Students will vary in the degree to which they do this. Outcomes, teacher motivation activities, and student demonstration possibilities are provided for elementary and secondary levels. SEE PAGES 31-39

LITERARY CONCEPTS

OUTCOME:

Students will recognize the characteristics and interrelationships of the formal elements of literature.

LITERATURE AVAILABLE TO STUDENTS
(See the RESERVED LITERATURE LIST for titles.)

Through the district literature list, students have access to various types of literature each year. Teachers may provide others according to student need or interest. Not all of the types listed in the grid following need to be taught each year. Teachers plan instruction supported by the Literary Form grid (pages 21-24) and the Glossary (pages 63-97).

Key: X = Experiences provided when appropriate for the student and for the assignment. When encircled, support is found in the Harcourt Brace Jovanovich literature text for the year.

PROSE	K	1	2	3	4	5	6	7	8	9	10	11	12
Form													
Biography	X	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)	X	X	X	X
Fairy Tale	X	X	(X)	X	X	(X)	X						
Fantasy	X	(X)	(X)	(X)	(X)	X	(X)	(X)	X	X	X	X	X
Finger Plays	X	X	X	X									
Folktale	X	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)	X	X	X	
Picture Books	X	X	X	(X)	X								
Fable		(X)	X	(X)	(X)	X	X	(X)	(X)				
Tall Tale		X	(X)	X	X	(X)	X	X	(X)	X	X	X	
Myth			X	(X)	X	X	(X)	(X)	(X)	X	X		
Novel				(X)	X	(X)	(X)	X	X	X	X	X	X
Novelette				X	X	X	X	X	X	X	X	X	X
Short Story				X	X	X	X	(X)	(X)	X	X	X	X
Autobiography					(X)	X	(X)	(X)	(X)	X	X	X	X
Legends					X	(X)	(X)	(X)	(X)	X	X		
Epic									X	X	X	X	X
Allegorical Stories										X	X	X	X
Essay										X	X	X	X
Parables											X	X	X
Journals/Letters												X	X
Subject													
Animal Stories/Beast Tales	X	(X)	(X)	(X)	(X)	(X)	(X)	(X)					
Contemporary Living	X	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)	X	X	X	X
Interpersonal Relationships	X	(X)	(X)	(X)	(X)	(X)	(X)	(X)	(X)	X	X	X	X
Mystery/Adventure	X	X	X	(X)	X	(X)	(X)	(X)	(X)	X	X	X	X
World Cultures	X	X	X	X	X	X	X	X	X	X	X	X	X
Historical Fiction		X	X	X	(X)	(X)	(X)	(X)	(X)	X	X	X	X
Science Fiction				X	X	(X)	(X)	X	X	X	X	X	X
Bible as Literature								X					

PROSE	K	1	2	3	4	5	6	7	8	9	10	11	12
Technique													
Humor/Comic Fiction	X	X	Ⓧ	Ⓧ	Ⓧ	Ⓧ	Ⓧ	Ⓧ	Ⓧ	X	X	X	X
Satiric Fiction										X	X	X	X
Tragedy											X	X	X

POETRY	K	1	2	3	4	5	6	7	8	9	10	11	12
Concrete Poems	X	X	X	X	X	X	X	Ⓧ	X	X	X	X	X
Narrative/Idylls/Verse Stories	X	X	X	X	Ⓧ	Ⓧ	Ⓧ	Ⓧ	Ⓧ	X	X	X	X
Blank Verse	X	X	X	X	X	X	X	X	X	X	X	X	X
Haiku					Ⓧ	Ⓧ	X	Ⓧ	X	X	X	X	X
Limerick					X	Ⓧ	X	Ⓧ	Ⓧ	X	X	X	X
Tanka					X	X	X	X	X	X	X	X	X
Clerihew					X	X	X	X	X	X			
Cinquain					X	X	X	X	X	X			
Ballad						Ⓧ	X	X	X	X	X	X	X
Epic									X	X	X	X	X
Free Verse									X	X	X	X	X
Villanelle										X			
Lyric											X	X	X
Couplet											X	X	X
Tercet											X	X	X
Quatrain											X	X	X
Dirge												X	X
Elegy/Epitaph												X	X
Sonnet												X	X
Ode												X	X
Pastoral													X

DRAMA	K	1	2	3	4	5	6	7	8	9	10	11	12
Finger Plays	X	X	X	X									
Choral Reading				X	Ⓧ	Ⓧ	Ⓧ	Ⓧ	Ⓧ	X	X	X	X
Melodrama						Ⓧ	Ⓧ	Ⓧ	Ⓧ	X	X	X	X
Romantic Tragedy										X	X	X	X
Satirical Comedy										X	X	X	X
Classical Tragedy											X	X	X
Farce											X	X	X
Romantic Comedy											X	X	X

LITERARY FORM

Structural elements and language devices are taught in connection with specific literary works. Emphasis is on their contribution to the wholeness of literary works, rather than on their characteristics or definition as parts.

Literature titles are provided in three difficulty levels:

Adjusted
(for students who need lower reading levels or less complexity)

Core
(for most students, many of whom will receive literature instruction in classes or large groups)

Extended
(for students who think abstractly and will benefit from challenging materials)

The left-hand column of the grids on pages 22-24 suggests which structural elements and language devices are recommended for teaching to each level.

KEY

I -- INTRODUCE	First exposure of students to new learnings is provided either through observation of teacher modeling or their own minimal involvement. The length of time for this step varies widely according to age of students, complexity of material, or teacher preference.
F -- FOCUS	Multiple interactive instructional opportunities are provided so students who are capable may achieve mastery. Focus learnings are those considered appropriate to the developmental level and needs of the majority of students. Focus for learning for successive years indicates that instruction increases in complexity as students mature.
R -- REINFORCE	Frequent, planned applications of internalized learnings to new tasks are provided.
M -- MAINTAIN	On-going application of learnings is provided although central focus of instruction may be elsewhere.

Teachers will find activities for the encircled items in the literature text for the year from the Harcourt Brace Jovanovich reading series. Consult the text's index.

Adjusted	Core	Extended		K	1	2	3	4	5	6	7	8	9	10	11	12
A	C	E	PHYSICAL CHARACTERISTICS													
X	X		Illustrations	I	I	I	I	(I)	(F)	(R)						
X	X		Book Parts	I	I	I	I	(F)	(F)	(F)	(R)	(R)	R	M	M	M
X	X		Drama Divisions				I	(F)	(F)	(F)	(R)	(M)	M	M	M	M
	X		Poetic Divisions					(I)	(I)	(I)	(I)	(I)	F	F	F	F
	X		Stage Directions									(I)	F	F	F	R

			STRUCTURAL ELEMENTS	K	1	2	3	4	5	6	7	8	9	10	11	12
			A. Characterization													
X	X		Character Actions	I	I	F	F	(F)	(F)	(F)	(F)	(F)	F	F	F	R
X	X		Character Dialogue	I	I	I	F	(F)	(F)	(F)	(F)	(F)	F	F	F	R
	X		Character Motivation				I	(I)	(I)	(I)	(F)	(F)	F	F	F	R
	X		Character Thought						(I)	(I)	(F)	(F)	F	F	F	R
	X		Protagonist/Antagonist									(I)	I	F	F	F
	X		Narrator's Attitude										I	I	F	R
			B. Plot													
X	X		Sequence	I	I	I	I	(F)	(F)	(F)	(F)	(F)	F	R	M	M
X	X		Conflict				I	(I)	(I)	(F)	(F)	(F)	F	R	M	M
	X		Rising Action/Complication						(I)	(I)	(I)	(F)	F	R	M	M
X	X		Climax							(I)	(I)	(F)	F	F	R	M
	X		Flashback							(I)	(I)	(I)	F	F	R	R
	X		Foreshadowing								(I)	(F)	F	F	R	R
	X		Falling Action									(I)	I	F	F	F
	X		Denouement											I	F	F
			C. Point of View													
	X		First Person					I	(I)	(I)	(F)	(F)	F	F	R	R
	X		Third Person					I	(I)	(I)	(F)	(F)	F	F	R	R
	X		Omniscient/Selected Omniscient											I	F	F
			D. Setting (time/place)	I	I	I	F	F	F	F	F	F	R	M	M	M

A	C	E		K	1	2	3	4	5	6	7	8	9	10	11	12
	X		E. Theme									I	I	F	F	R
			F. Other													
X	X		Empathy			I	I	(I)	(F)	(F)	(F)	F	F	R	M	M
X	X		Main Idea				I	(I)	(F)	(F)	(F)	F	F	R	R	M
	X		Author's Style						(I)	(I)	(I)	F	F	F	F	F
	X		Characteristics of the Type (Genre)									I	I	I	F	F
		X	Catharsis											I	F	F
		X	Motif											I	F	F
		X	Pathos/Bathos/Ethos											I	I	F
			G. The Work in Context													
X	X		Fiction or Non-Fiction	I	I	I	I	(F)	(F)	(F)	(F)	F	F	F	F	F
X	X		Author Facts		I	I	I	(F)	(F)	(F)	(F)	F	F	F	F	F
X	X		Cultural Perspective				I	(I)	(I)	(F)	(F)	F	F	F	F	F
X	X		Historical Perspective						(I)	(I)	(F)	F	F	F	F	F
		X	Source, Inspiration for Work				I	I	I	I	I	I	I	I	I	F
X	X		Authenticity								(I)	I	I	F	F	F
		X	Author's Stance								(I)	I	I	F	F	F
		X	Author's Purpose										I	I	F	F

LANGUAGE DEVICES

			A. Vocabulary	K	1	2	3	4	5	6	7	8	9	10	11	12
X	X		Word Meanings (Selected from text)	I	I	I	F	(F)	(F)	(F)	(F)	(F)	F	F	F	R
	X		Colloquialism					(I)	(I)	(I)	(F)	(F)	F	F	R	M
	X		Cliche						I	I	I	I	I	F	F	F
	X		Compressed Language									(I)	I	F	F	F
	X		Denotation/Connotation									I	I	F	F	F
		X	Ellipsis											I	I	I
			B. Poetic Devices													
			Prosody:													
X	X		Rhyme and Sound Effects	I	I	I	I	(F)	(F)	(F)	(F)	(F)	F	F	F	F
X	X		Rhythm	I	I	I	I	(F)	(F)	(R)	(M)	(M)	M	M	M	M
		X	Meter											I	I	F
	X		Alliteration							(I)	(I)	(I)	I	F	F	F
		X	Assonance											I	F	F
		X	Caesura												I	I

A	C	E		K	1	2	3	4	5	6	7	8	9	10	11	12
			LANGUAGE DEVICES (continued)													
		X	Consonance											I	I	I
		X	Dissonance											I	I	I
		X	Persona												I	I
			C. Figurative Language													
	X		Personification	I	Ⓘ	Ⓘ	Ⓘ	Ⓕ	Ⓕ	Ⓕ	Ⓕ	Ⓕ	F	R	M	M
	X		Metaphor				Ⓘ	Ⓘ	Ⓕ	Ⓕ	Ⓕ	Ⓕ	F	R	M	M
	X		Simile				Ⓘ	Ⓘ	Ⓕ	Ⓕ	Ⓕ	Ⓕ	F	R	M	M
		X	Idiom					I	Ⓘ	I	Ⓘ	Ⓘ	I	F	F	F
	X		Onomatopeia								Ⓘ	Ⓕ	F	F	R	R
	X		Symbolism								Ⓘ	Ⓘ	I	F	F	F
		X	Imagery								I	I	I	I	F	F
		X	Analogy											I	F	F
		X	Oxymoron											I	I	I
		X	Apostrophe												I	I
		X	Metonymy												I	I
		X	Synecodoche												I	I
			D. Satiric Devices													
X	X		Hyperbole		I	Ⓘ	Ⓘ	Ⓕ	Ⓕ	Ⓕ	Ⓡ	Ⓡ	R	R	M	M
	X		Caricature									I	I	I	F	F
	X		Irony									Ⓘ	I	F	F	F
	X		Parody									Ⓘ	I	F	F	F
	X		Sarcasm										I	I	F	F
		X	Parodox											I	F	F
		X	Understatement											I	F	F
			E. Dramatic Devices													
	X		Aside									I	I	I	F	F
	X		Soliloquy										I	F	F	R
		X	Ironic Deeds										I	I	I	F
	X		Reversal										I	I	F	F
	X		Tragic Flaw										I	I	F	F
	X		Comic Relief											I	I	I

STUDENT EXPLORATION OF LITERATURE

OUTCOME:

Students will apply a variety of thinking skills to literature study to identify its personal or universal applications.

PROGRESSION

STUDENT EXPLORATION OF LITERATURE

These steps describe one way in which students may be guided through progressively more complex interaction with literature. Each step is preparation for the next. It is advisable to teach thoroughly at the student's level of achievement before moving to the next level.

STEP	DEFINITION
1. RECALL:	The remembering of ideas or material and grasping its meaning and intent.
2. APPLICATION:	The bringing to bear upon given material of appropriate generalizations or principles.
3. ANALYSIS:	The breakdown of material into its constituent parts and detection of their relationships and organization.
4. SYNTHESIS:	The putting together of elements and parts from many sources, and combining them into a structure or pattern not clearly there before.
5. EVALUATION:	The making of judgments, either qualitative or quantitative, about the value, for some purpose, of ideas, works, solutions, methods, or materials.

PROSE

Note: The following questions are examples only. Teachers may modify them to suit the needs and achievement levels of individual classes.

STEP	EXAMPLE
1. RECALL:	When and where does the story take place? Who are the characters? What were the major events in the story? What are the parts of a book? What was the problem in the story? How was it solved?
2. APPLICATION:	Is the work fiction or non-fiction? Imagine that you are Character A writing a letter to Character B about the story situation. What will you include in the letter? Why?
3. ANALYSIS:	Put the sequence of events in the story in their proper chronological order. How does the use of foreshadowing relate to the effectiveness of the story? How do the language devices used further the main idea of the work?
4. SYNTHESIS:	Invent a new beginning or ending to the story. Invent a prologue or an epilogue to the work. Imagine that the main character is alive today. What would be her reaction to some of the political events in this week's newspaper?
5. EVALUATION:	What is wrong with the arguments used in this essay? Is this work as effective as others by the same author? Is this work as effective as that by the last author we studied? Why is prose effective for expressing the ideas found in this work?

POETRY

Note: The following questions are examples only. Teachers may modify them to suit the needs and achievement levels of individual classes.

STEP	EXAMPLE
1. RECALL:	What is the title of the poem? Define "simile." What marks are used in scanning poetry? What do they mean? How might the idea of the poem be expressed in everyday language?
2. APPLICATION:	Scan the poem. Identify the meter used. How does this poem illustrate the characteristics of a sonnet?
3. ANALYSIS:	What is the effect of the last two lines of the poem? How does the use of hyperbole relate to the use of irony in the poem? What is the relationship of the title to the rest of the poem?
4. SYNTHESIS:	Using this poem as a pattern, select a picture from the classroom collection and create a new poem. What comparisons or contrasts can you make between the idea of this poem and the two stories studied previously?
5. EVALUATION:	What would you do differently to make the poem better? Why is poetry an effective vehicle for expressing the ideas found in this poem? What do you like best in the poem? Why?

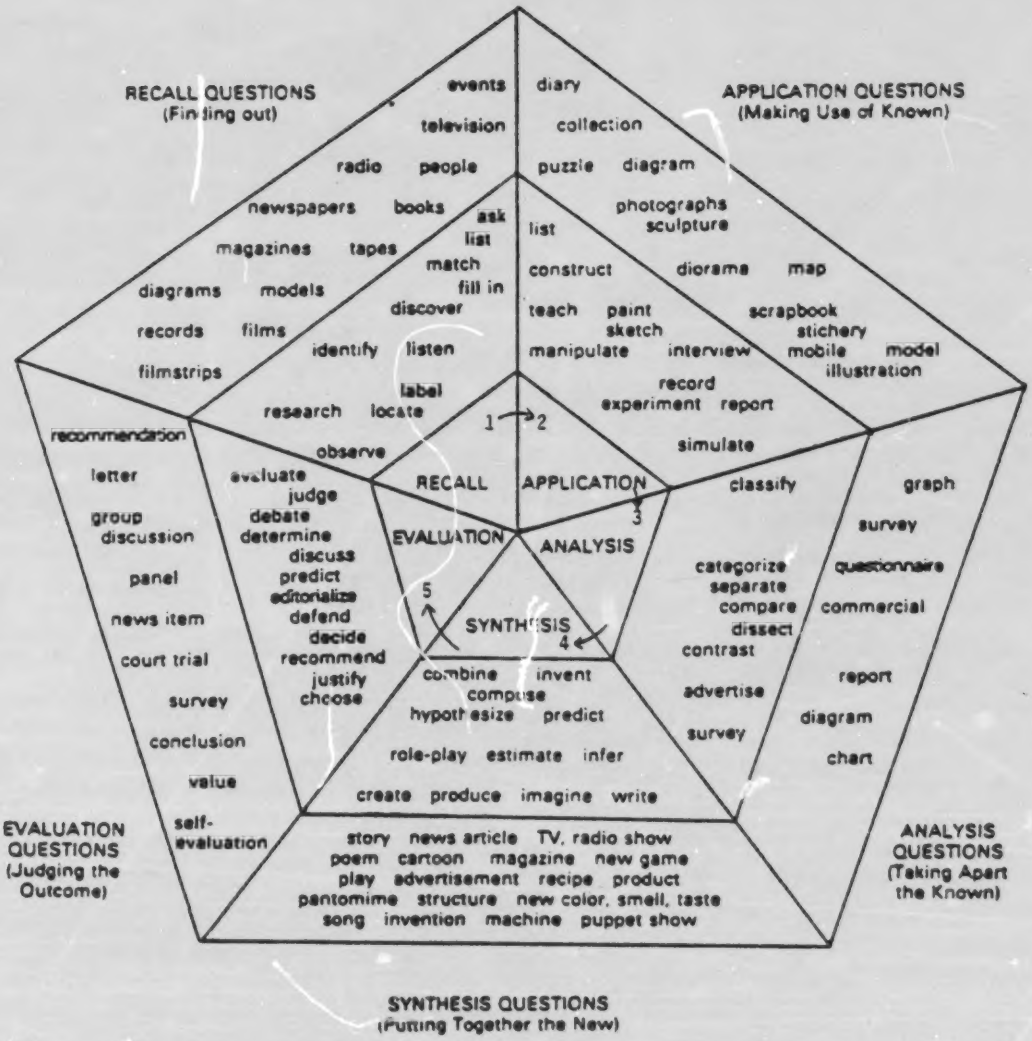
DRAMA

Note: The following questions are examples only. Teachers may modify them to suit the needs and achievement levels of individual classes.

STEP	EXAMPLE
1. RECALL:	Who are the major/minor characters in the play? What are differences between Greek tragedy and contemporary tragedy? What are the formal elements used in discussing drama?
2. APPLICATION:	Use pantomime or interpretive reading to recreate a scene from the play. How does this play illustrate the author's view of teen-agers?
3. ANALYSIS:	What is the effect of Scene IV in the play? How does the author build suspense in the play? How effective is the choice of setting in the play? What effect would a modern-day setting have?
4. SYNTHESIS:	Working with your group, write an original one-act play. Include stage directions. Organize the events in the list that follows into a reasonable sequence, as if they were to be included in acts of a play.
5. EVALUATION:	How do the time and place settings work together to increase the effectiveness of the play? Is this play as effective as the one studied earlier in the year? Why or why not? How would you rewrite the play to make it more effective?

DEVELOPING THINKING SKILLS THROUGH CREATIVE LEARNING ACTIVITIES* USING BLOOM'S TAXONOMY

COGNITIVE



NOTE TO TEACHERS: The mastery of the characteristics of each level of thinking is a great help in formulating better questions. Teachers developing learning activities, may use this web to select verbs (process) and nouns (product) for writing questions at various levels of thinking. Each "pie piece" represents one thinking level.

*Developed by the Lincoln Public Schools Academically Gifted Program

STUDENT RESPONSE TO LITERATURE

OUTCOME:

Students will demonstrate their interaction with literature.

PROGRESSION

STUDENT EXPLORATION OF LITERATURE

At succeeding levels of literary response, students will demonstrate:

I. Willingness to attend to literature

II. Willingness to react to literature

III. Awareness of the value of literature

IV. Personal acceptance of the value of literature

V. Incorporation of interaction with literature into personal life

The pages that follow provide examples of elementary and secondary literature instruction provided by schools to motivate student responses. Any of these may be adopted for the other level. Examples of some student demonstrations of response are also provided.

I. STUDENTS WILL DEMONSTRATE WILLINGNESS TO ATTEND TO LITERATURE

	A. *The school will provide opportunity to select literary works with which students will have the most success. The teacher may:*	B. *To demonstrate selection of works with which they will have the most success, the students may:*
Elementary	1. Teach students specific techniques for deciding if a book is at their reading level, such as the five-finger method. 2. Discuss books read in individual conferences.	1. Choose books in their areas of interest. 2. Read and discuss books in free time in the classroom.
Secondary	1. Provide an annotated bibliography of books. 2. Provide specific structure for independent reading, such as use of points for evaluation.	1. Return unread whichever titles are inappropriate for them, and make new selections. 2. Select books about a variety of topics.

	C. *The school will provide students with opportunity to adjust their reading rates according to the purpose of the reading and/or the difficulty of the text. The teacher may:*	D. *To demonstrate adjustment of reading rate to the purpose of the reading and/or the difficulty of the text, the students may:*
Elementary	1. Model pleasure reading, informative reading, and skimming. 2. Teach students that oral and silent reading rates differ, and help them apply this to their own reading.	1. Verbalize how they would read examples of different types of literature. 2. Adjust reading rate as appropriate for the purpose or the material.
Secondary	1. Identify unknown and difficult words before students read. 2. Provide class time corresponding to the need to read at different rates.	1. Budget time accurately to prepare required reading assignments. 2. Apply vocabulary skills to the decoding of words.

II. STUDENTS WILL DEMONSTRATE WILLINGNESS TO REACT TO LITERATURE

	A. *The school will provide opportunity to develop a tolerance for a variety of literature. The teacher may:*	B. *To demonstrate a tolerance for a variety of literature, the students may:*
Elementary	1. Model positive attitudes toward various types of literature. 2. Plan activities and incentives to involve students with various types of literature.	1. Listen to and read a wide variety of literature with attention and interest. 2. Verbalize responses to various types of literature, even though some may not be their favorite.
Secondary	1. Discuss with students why people prefer different types of literature. 2. Motivate and inform students about a variety of literature through oral presentations, such as book talks.	1. Prepare oral presentations about more than one type of literature. 2. Write a personal reaction paper about selection of literary types.

	C. *The school will provide opportunity to recognize a variety of purposes for reading. The teacher may:*	D. *To demonstrate recognition of a variety of purposes for reading, the students may:*
Elementary	1. Model reading (a) to gain information, (b) for pleasure, (c) to get the main idea or purpose, (d) to find details, and (e) to follow directions. 2. Provide reading study questions in areas such as social studies, or reading instructions in areas such as science and art.	1. Perform an action showing ability to read for information, for pleasure, to get the main idea, to find details, or to follow directions. 2. Write about what has been read for various purposes.
Secondary	1. Provide exposure to literature useful for purposes ranging from enjoyment to reference. 2. Provide lessons focused on a variety of purposes: note taking, main idea, and character analysis, for example.	1. Correlate with TARGET: WRITING goals for writing for informative, elicitive, and expressive purposes. 2. Select literature according to the purpose of the assignment.

III. STUDENTS WILL DEMONSTRATE AWARENESS OF THE VALUE OF LITERATURE

	A. *The school will provide opportunity to recognize the interrelationship of literature and other disciplines. The teacher may:*	B. *To demonstrate recognition of the interrelationship of literature and other disciplines, the students may:*
Elementary	1. Use a variety of media, such as films, records, filmstrips, in literature instruction. 2. Correlate literature instruction with social studies, music, and other disciplines.	1. Express in writing or speaking relationships between literature and other subjects, such as how an historical period affects the attitude of a character in a story. 2. Apply literary situations to facts from other disciplines through drawing, writing, or speaking.
Secondary	1. Prepare interdisciplinary lessons through team or inter-departmental planning. 2. Encourage students to use skills from other disciplines in literature class, such as art work or science projects.	1. Discuss or demonstrate in writing relationships among disciplines. 2. Utilize TARGET: WRITING for informative, elicitive, or expressive writing criteria.

	C. *The school will provide opportunity to recognize the correlation between literature and life situations. The teacher may:*	D. *To demonstrate recognition of the correlation between literature and life situations, the students may:*
Elementary	1. Prepare students for literature study through discussion of life situations relevant to it. 2. Through questioning, help students identify with characters in a story.	1. Verbalize similarities and differences between themselves and characters or situations in books. 2. Write reactions to literature using personal experiences similar to those in it.
Secondary	1. Invite guest speakers to discuss the relevance of a literary situation to life. 2. Develop study guide questions which cause students to analyze a literary situation in terms of their own lives; apply the questions to class discussion.	1. Write journals or autobiographies as they study literary works. 2. In writing for any TARGET: WRITING purpose, relate literary situations to life.

IV. STUDENTS WILL DEMONSTRATE PERSONAL ACCEPTANCE OF THE VALUE OF LITERATURE

	A. *The school will provide opportunity to demonstrate literary judgments. The teacher may:*	→ B. *To demonstrate literary judgments, the students may:*
Elementary	1. Elicit responses to literature and support for students' viewpoints. 2. Conduct TARGET: WRITING Primary Unit I, Write to Recall an Experience.	1. Demonstrate judgment about literature through speaking or writing. 2. Relate their understanding of the characteristics of a type of literature to the extent to which a given work exemplifies them.
Secondary	1. Conduct class discussions or writing assignments using various levels of questioning (see the Literary Exploration section of this guide). 2. Provide students with information about types of literature or other criteria as a basis for their literary judgment.	1. Utilize TARGET: WRITING composition criteria for informative, elicitive, or expressive writing when writing about literature. 2. Communicate literary judgments in concrete fashion, such as projects.

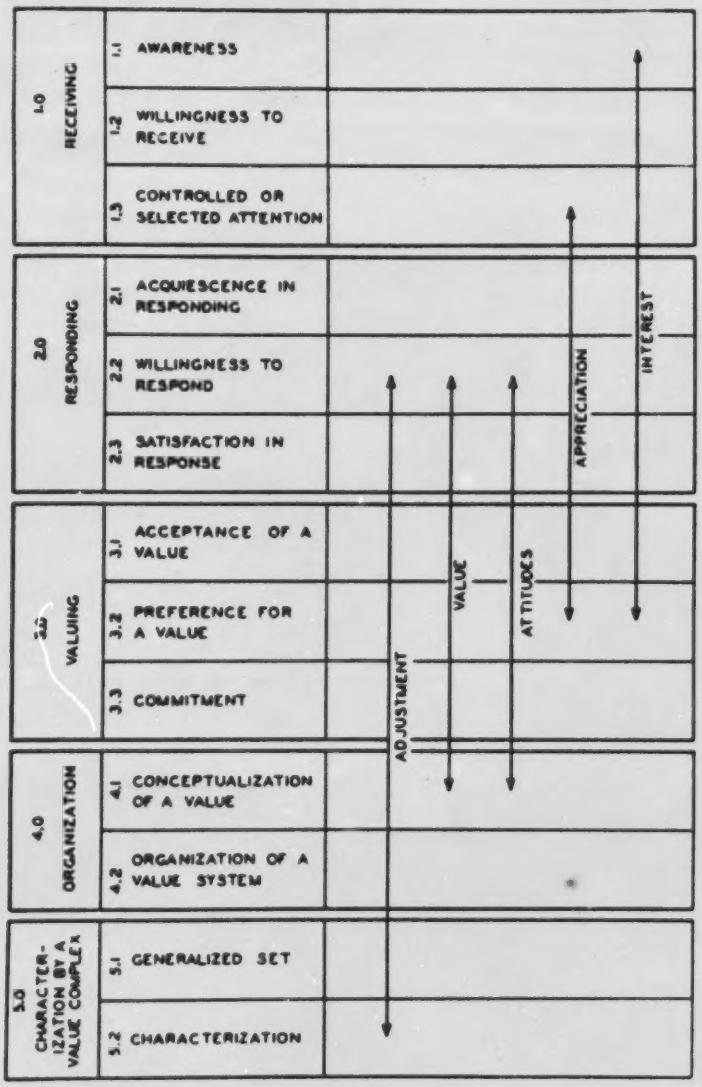
	C. *The school will provide opportunity to read for personal enjoyment. The teacher may:*	→ D. *To demonstrate reading for personal enjoyment, students may:*
Elementary	1. Model reading for personal enjoyment. 2. Provide classroom time for personal reading.	1. Increase the amount of time they spend in personal reading, either in or out of class. 2. Select materials for reading outside those assigned in class.
Secondary	1. Motivate and inform students about a variety of literature through oral presentations and modeling of personal enjoyment in reading. 2. Provide an independent reading program or book club that motivates personal reading.	1. Select book talks for independent-choice projects. 2. Participate in book clubs or independent reading programs, or otherwise increase the amount of time spent in personal reading.

V. STUDENTS WILL DEMONSTRATE THE INCORPORATION OF INTERACTION WITH LITERATURE INTO THEIR PERSONAL LIFE

	A. *The school will provide opportunity for students to share their personal commitment to the value of literature in their personal life. The teacher may:*	→ B. *To demonstrate their personal commitment to the value of literature to their personal life, the students may:*
Elementary	1. Model personal commitment to the value of literature. 2. Respond empathetically to student expression of opinion about literature.	1. Proactively share experiences or projects related to literature outside the classroom. 2. Incorporate references to literature in personal conversation.
Secondary	1. Respond positively to student reference to personal meaning of literature. 2. Recognize that although students' incorporation of interaction with literature into their personal life is the highest degree of literary response, it may not be demonstrated in the classroom. It is a lifelong attitude about literature which school instruction is designed to support, demonstrated in places and at times far removed from the school classroom.	1. Share personal interaction with literature with like-minded teachers and fellow students. 2. Read widely as a lifelong habit, in places and at times far removed from the classroom.

MODEL

The successive steps or degrees of student interaction with literature described on pages 31-37 of the curriculum guide are illustrated in this model. It is important to remember that the steps are successive, that students will move to any step only after attainment of the one that precedes it, and that students in any classroom will be at varying positions on the model. The TARGET: LITERATURE program supports instruction that will allow each student to attain the highest degree of literary response appropriate for him or her.



David R. Krathwohl, Benjamin S. Bloom, Bertram B. Masia, TAXONOMY OF EDUCATIONAL OBJECTIVES, THE CLASSIFICATION OF EDUCATIONAL GOALS, HANDBOOK II -- AFFECTIVE DOMAIN. David McKay Company, Inc., New York, 1956.

RESOURCES

LITERATURE AS A BASIC

The Issue

Many people think of literature as providing only a pleasant interlude of escape from the real business of life. They see little reason for spending much school time on it, at least not after the elementary years. Yet some of these same people are very concerned about the stories their children read. They believe that the fictions their children are given in school may influence their thinking, perhaps even their behavior, and lead to activities that are immoral or violent. The bitter controversies that erupt every year in various communities over the teaching of some story or other demonstrate how commonly recognized is this power of literature to influence character. These parents are right, certainly, to be concerned about what their children read, for literature is indeed powerful--it can have great practical, personal, and social effect.

The Practical Value

Those youngsters with large vocabularies and the ability to use language effectively are almost always those who read a great deal--and they have been reading stories. They will keep on reading a story even when the words are hard and the sentences are difficult--they want to know what's going to happen next. A youngster engrossed in a story comes to a strange word, and later on meets that word again in a different context and begins to understand what it means. In this same way new language patterns are learned and a "feel" for written language is developed. One reason a teacher selects a particular story to read with youngsters is often this opportunity it gives them to learn new words and new language patterns as they read and talk about it.

Also, literature gives young people experience with language used in the most efficient way. A poem is efficient; it says much in a few words. The same is true of short stories, plays, and novels--they can give us a person, a family, a home and history, and a whole philosophy of life, all in relatively few words. Youngsters reading them, and writing stories or poems of their own, are developing an ability to use language that is concise, exact, and flowing.

In fact, they are developing skills necessary for all kinds of writing. Anyone who writes a report of a laboratory experiment, an account of the new sales program, or an essay on crime prevention, is really telling a story and must be very sure of three things: 1) the characters--the forces or factors involved; 2) the setting--the place or situation; and 3) the plot--the actions taken to deal with, understand, or overcome the situation. All writing has its roots in narrative.

The Personal Value

We each have only one life to live, but through poems and stories we participate in many lives. We meet people of all kinds making their way however they can, and everything that happens to them tests their character. They live through hardship and good fortune, they are tempted, they are weak and they are strong. Reading about them, we feel as though we are living with them, making the same choices and facing the consequences. We experience the story as we experience real life--and afterwards we want to know what it means.

But a poem or story does not tell us its meaning; we have to work that out for ourselves. Other kinds of writing give us the facts and tell us what they mean, but a story unfolds as life unfolds and we must decide for ourselves what lesson it teaches. It requires readers to do their own thinking and to be responsible for making meaning. In this sense, poems and stories demand more of us than expository prose, and are often harder to read. We look at those people in the story and consider how they have lived. Did they do the right things, did they make the right

choices? Youngsters answering such questions must speak of their own beliefs and values, their own ideas of right and wrong. In this way literature involves them in the life of moral choice. A teacher who helps young people learn how to think about a story or poem is helping them develop a thoughtful, reflective approach to their own experience.

All of us prepare ourselves in imagination for what life will bring. This accounts for the fascination of many stories--they tell about what might come, and how others have met the test and triumphed or failed. Youngsters look forward fearfully, doubtfully, hopefully to what may happen in their lives, and stories help them manage these fears and inner conflicts as they prepare for future development. A story draws on emotions, helping us to feel and think through a life situation in a disciplined way. Often youngsters who will accept no other discipline, at first, will accept that which begins with reading, telling, and writing stories.

The Social Value

The life and character of our nation, its ideals and dreams, are revealed by its literature in a way that commits us once again to its hope and promise. In poems and stories we have the evolution of the American experience--through immigration, slavery, frontier, farm, and city--told not by statistics and facts but by living people. To know and understand the great diversity of this country, and its essential unity, we need to experience its literature. To know any nation, we need to hear the poems and stories its people tell.

Chance pulls into a classroom a miscellaneous collection of young people who read a story together. As they talk about the experience, sharing thoughts and feelings, they begin to know each other and find a common purpose--they are becoming a community. And this small community within the school reflects ideals shared with the large community outside it. Parents are right to expect that the school will foster the ideals by which they would have their children live. And when parents, students, and teachers talk together about the poems and stories young people are reading, then literature is helping them come together and develop trust. Controversies over reading materials have split some communities, but in fact there is no better way to find our common purpose than to talk about what the young are reading and writing.

-- From SLATE (Support for the Learning and Teaching of English), April, 1980, National Council of Teachers of English, Urbana, Illinois

An open letter to the citizens of our country from the National Council of Teachers of English:

THE RIGHT TO READ

"The worthy fruit of an academic culture is an open mind ....."

Charles W. Eliot, "First Inaugural Address"
Harvard University, October 19, 1869

"..... education should prepare people not just to earn a living but to live a life--a creative, humane, and sensitive life. This means that the schools must provide a liberal, humanizing education. And the purpose of liberal education must be, and indeed always has been, to educate educators--to turn out men and women who are capable of educating their families, their friends, their communities, and most importantly, themselves..... Of what does the capacity to educate oneself consist? It means that a person has both the desire and the capacity to learn for himself, to dig out what he needs to know, as well as the capacity to judge what is worth learning. It means, too, that one can think for himself, so that he uses that capacity to think about his own education, which means to think about his own nature and his place in the universe--about the meaning of life and of knowledge and of the relations between them."

Charles E. Silberman, CRISIS IN THE CLASSROOM:
THE REMAKING OF AMERICAN EDUCATION, 1970

"The writer of fiction, if he is serious and conscientious, strives to recreate and illuminate experience. It is not his right to falsify. He has to be honest to his materials. He has to be honest to himself. He operates in the conviction that if anything is important it is truth as he has been led to see it."

A.B. Guthrie, Jr., "The Peter Rabbit Library?"
NIEMAN REPORTS, April, 1958

"Where suspicion fills the air and holds scholars in line for fear of their jobs, there can be no exercise of the free intellect ..... A problem can no longer be pursued with impunity to its edges. Fear stalks the classroom. The teacher is no longer a stimulant to adventurous thinking; she becomes instead a pipeline for safe and sound information. A deadening dogma takes the place of free inquiry. Instruction tends to become sterile; pursuit of knowledge is discouraged; discussion often leaves off where it should begin."

Justice William O. Douglas, United States Supreme Court, "Adler vs. Board of Education, 1952"

The right to read, like all rights guaranteed or implied within our constitutional tradition, can be used wisely or foolishly. In many ways, education is an effort to improve the quality of choices. But to deny the freedom of choice in fear that it may be unwisely used is to destroy the freedom itself. For this reason, we respect the right of individuals to be selective in their own reading. But for the same reason, we oppose efforts of individuals or groups to limit the freedom of choice of others or to impose their own standards or tastes upon the community at large.

The right of individuals not just to read but to read whatever they want to read is basic to a democratic society. This right is based on an assumption that educated and reading persons possess judgment and understanding and can be trusted with the determination of their own actions. In effect, people who read are freed from the bonds of discovering all things and all facts and all truths through their own direct experiences, for their reading allows them to meet people, debate philosophies, and experience events far beyond the narrow confines of their own existence.

In selecting books for reading by young people, English teachers consider the contribution which each work may make to the education of the reader, its aesthetic value, its honesty, its readability for a particular group of students, and its appeal to adolescents. English teachers, however, may use different works for different purposes. The criteria for choosing a work to be read by an entire class are somewhat different from the criteria for choosing works to be read by small groups. For example, a teacher might select John Knowles' A SEPARATE PEACE for reading by an entire class, partly because the book has received wide critical recognition, partly because it is relatively short and will keep the attention of many slow readers, and partly because it has proved popular with many students of widely differing abilities. The same teacher, faced with the responsibility of choosing or recommending books for several small groups of students, might select or recommend books as different as Nathaniel Hawthorne's THE SCARLET LETTER, Jack Schaefer's SHANE, Alexander Solzhenitsyn's ONE DAY IN THE LIFE OF IVAN DENISOVICH, Pierre Boulle's THE BRIDGE OVER THE RIVER KWAI, Charles Dickens' GREAT EXPECTATIONS, or Paul Zindel's THE PIGMAN, depending upon the abilities and interests of the students in each group. And the criteria for suggesting books to individuals or for recommending something worth reading for a student who casually stops by after class are different from selecting material for a class or group. But teachers select books; they do not censor them. Selection implies that a teacher is free to choose this or that work, depending upon the purpose to be achieved and the student or class in question, but a book selected this year may be ignored next year, and the reverse. Censorship implies that certain works are not open to selection, this year or any year.

Many works contain isolated elements to which some individuals or groups may object. Literary artists seek truth, as they are able to see and feel it. As seekers of truth, they must necessarily challenge at times the common beliefs or values of a society; they must analyze and comment on people's actions and values and the frequent discrepancy between what they purport to live by and what they do live by. In seeking to discover meaning behind reality, artists strive to achieve a work which is honest. Moreover, the value and impact of any literary work must be examined as a whole and not in part -- the impact of the entire work being more important than the words, phrases, or incidents out of which it is made.

Wallace Stevens once wrote, "Literature is the better part of life. To this it seems inevitably necessary to add, provided life is the better part of literature." Students and parents have the right to demand that education today keep students in touch with the reality of the world outside the classroom. Much of classic literature asks questions as valid and significant today as when the literature first appeared, questions like "What do people need for a good life?" "What is the nature of humanity?" "Why do people praise individuality and practice conformity?" and "What is the nature of the good person?" But youth is the age of revolt and the times today show much of the world in revolt. To pretend otherwise is to ignore a reality made clear to young people and adults alike on television and radio, in newspapers and magazines. English teachers must be free to employ books, classic or contemporary, which do not lie to the young about the perilous but wondrous times we live in, books which talk of the fears, hopes, joys, and frustrations people experience, books about people not only as they are but as they can be. English teachers forced through the pressures of

censorship to use safe or antiseptic works are placed in the morally and intellectually untenable position of lying to their students about the nature and condition of humankind.

The teacher must exercise care to select or recommend works for class reading and group discussion which will not embarrass students in discussions with their peers. One of the most important responsibilities of the English teacher is developing rapport and respect among students. Respect for the uniqueness and potential of the individual, an important facet of the study of literature, should be emphasized in the English class. For students to develop a respect for each individual, no matter what race or creed or values may be, multi-ethnic materials must become a part of the literature program in all schools, regardless of the ethnic composition of the school population. It is time that literature classes reflect the cultural contributions of many minority groups in the United States, just as they should acquaint students with contributions from the peoples of Asia, Africa, and Latin America.

What young readers get from any book depends both on the selection and on the readers themselves. Teachers should choose books with an awareness of the students' interests, reading ability, mental and emotional maturity, and the values to be derived from the reading. A wide knowledge of many works, common sense, and professional dedication to students and to literature will guide teachers in making selections. The community that entrusts students to the care of an English teacher should also trust that teacher to exercise professional judgment in selecting or recommending books.

The Threat to Education

Censorship leaves students with an inadequate and distorted picture of the ideals, values, and problems of their culture. Writers may often be the spokespersons of their culture, or they may stand to the side attempting to describe and evaluate that culture. Yet, partly because of censorship or the fear of censorship, many writers are ignored or inadequately represented in the public schools, and many are represented in anthologies not by their best work but by their "safest" or "least offensive" work.

The censorship pressures receiving the greatest publicity are those of small groups who protest the use of a limited number of books with some "objectionable" realistic elements, such as BRAVE NEW WORLD, LORD OF THE FLIES, CATCHER IN THE RYE, THE STRANGER, JOHNNY GOT HIS GUN, THE ASSISTANT, CATCH-22, SOUL ON ICE, or STRANGER IN A STRANGE LAND. The most obvious and immediate victims are often found among our best and most creative English teachers, those who have ventured outside the narrow boundaries of conventional texts. Ultimately, however, the real victims are the students, denied the freedom to explore ideas and pursue truth wherever and however they wish.

Great damage may be done by book committees appointed by national or local organizations to pore over anthologies, texts, library books, and paperbacks, to find sentences which advocate, or seem to advocate, causes or concepts or practices these organizations condemn. As a result, some publishers, sensitive to possible objections, carefully exclude sentences or selections that might conceivably offend some group, somehow, sometime, somewhere.

Many well-meaning people wish to restrict reading materials in schools to books that do not mention certain aspects of life they find offensive: drugs, profanity, Black Power, anti-war marches, smoking, sex, racial unrest, rock music, politics, pregnancy, school dropouts, peace rallies, drinking, Chicano protests, or divorce. Although they may personally abhor one or more of these facets of modern life, English teachers have the responsibility to encourage students to read about and reflect on many aspects, good and bad, of their own society and of other cultures.

The English Teacher's Purposes and Responsibilities

The purpose of education remains what it has always been in a free society: to develop free and reasoning human beings who can think for themselves, who understand their own and, to some extent, other cultures, who live compassionately and cooperatively with their fellows, who respect both themselves and others, who have developed self-discipline and self-motivation and exercise both, who can laugh at a world which often seems mad, and who can successfully develop survival strategies for existence in that world.

English teachers know that literature is a significant part of the education of humans, for literature raises problems and questions and dilemmas that have perplexed and intrigued and frustrated humans since the dawn of time. Literature presents some solutions to complex problems and some answers to abiding questions, perhaps incomplete but the best we have found. Even more important, literature continues to raise questions people can never wholly answer: What is the relationship between power and moral responsibility? Why does the good person sometimes suffer and the evil person sometimes go untouched by adversity? How can people reconcile the conflict of duty between what is owed society and what is owed one's own conscience? The continued search for answers, tentative as they must prove, is a necessary part of the educated person's life, and the search for answers may in part be found through reading.

Aware of the vital role of literature in the education of humankind, English teachers have unique responsibilities to their students and to adults in the community. To their students, they are responsible for knowing many books from many cultures, for demonstrating a personal commitment to the search for truth through wide reading and continual critical questioning of their own values and beliefs, for respecting the unique qualities and potential of each student, for studying many cultures and societies and their values, and for exhibiting the qualities of educated persons. To adults, they are responsible for communicating information about the literature program; for explaining, not defending, what books they use with what students, for what reasons, and with what results; and for communicating the necessity of free inquiry and the search for truth in a democratic society, and the dangers of censorship and repression.

The Community's Responsibility

American citizens who care about the improvement of education are urged to join students, teachers, librarians, administrators, boards of education, and professional and scholarly organizations in support of the students' right to read. Only widespread and informed support in every community can assure that enough citizens are interested in the development and maintenance of a superior school system to guarantee its achievement; malicious gossip, ignorant rumors, and deceptive letters to the editor will not be circulated without challenge and correction; newspapers will be convinced that the public sincerely desires objective school news reporting, free from slanting or editorial comment which destroys confidence in and support for schools; the community will not permit its resources and energies to be dissipated in conflicts created by special interest groups striving to advance their ideologies or biases; and faith in democratic traditions and processes will be maintained.

-- From "The Students' Right to Read"
National Council of Teachers of English

MODELS FOR SCHOOL-HOME COMMUNICATION
(Secondary)

Parents or guardians of secondary students are sometimes concerned about the literature selected by their children in independent reading classes or units or about classroom activities related to literature. EARLY COMMUNICATION ABOUT THE SPECIAL NATURE OF SUCH COURSES, UNITS OR ACTIVITIES IS STRONGLY ADVISED. The following two letters provide models for adjustment to individual school or classroom plans.

I. Model One: Individualized Reading

Dear _____:

Your son/daughter has registered for Individualized Literature at (_____) School this semester. This course encourages students to select their own books to fulfill the requirements of the class. Selection may be from home, school, public library, or other sources.

In any group of students, the range of reading abilities and tastes varies considerably. Your son/daughter's selection could differ significantly from other students' selections as well as from the required texts for other English courses. You may at times want to guide your son/daughter in the selection process.

The objectives of the course are: _____

_____

_____

_____

_____

We appreciate the interest you take in your child's education. If at any time you wish to discuss a book your child has selected, or the Individualized Literature course in general, please contact me at (_____) School.

Sincerely,

(_____), *Teacher*

II. Model Two: Activities Related to Literature

Dear _____:

As a follow-up to our literary unit_____ and, specifically, our study of the novel _____, your child will have the opportunity to see the motion picture of the same title, starring _____ and _____. As you no doubt remember, this film won last year's Academy Awards for Best Picture, Best Director, Best Actress and Best Actor. As a follow-up to seeing the film, we will have class discussions on the screenplay, characters, setting, and symbolism in the film as compared to the novel.

Since this film's rating indicates it has some objectionable language, I feel you should be given the opportunity to request that your son/daughter not see the film. An alternate study activity will be provided students not viewing the film. If you wish to discuss the film or the lesson plan with me, you may call me at the school number, _____.

Thanks for your support,

( ), Teacher

- -

_____

(Teacher)

I would prefer that my son/daughter not view the film, _____

_____

(Name)

Lincoln Public Schools
Instructional Services

CRITERIA FOR SELECTION OF INSTRUCTIONAL MATERIALS

Those responsible for selection of instructional materials shall establish stated criteria for use in the evaluation process.

Criteria used shall include the following except in those instances when a particular criterion is clearly not applicable.

I. INSTRUCTIONAL CONSIDERATIONS

A. **Reliability** – Content should be accurate and up-to-date, the authors qualified and experienced, and the publisher responsible.

B. **Appropriateness** – Media, subject matter, vocabulary, and approach should be suitable for experience and maturity of the audience and for intended use of the materials. There should be balanced treatment of controversial matters.

C. **Style** – Style of presentation should be clear, understandable, creative and stimulating.

D. **Organization** – Presentation should be well-organized, logical, easy to follow. Illustrations, charts, and graphs should be used to present data where needed. Index, footnotes, glossary, and references should be adequate.

E. **Teaching Strategy** – Educational philosophy should be acceptable. Objectives should be clearly defined and consistent with local goals. Learning activities should be interesting, challenging, and productive. Materials should be suitable for individualization.

F. **Effectiveness** – Evaluation reports should provide evidence of effectiveness or professional reviews should be positive.

G. **Teaching Aids** – Teachers' manual and supplementary materials should be adequate.

H. **Provisions for Student Evaluation** – Tests and other provisions to evaluate student learning should be adequate.

II. TECHNICAL CONSIDERATIONS

A. Materials should be durable and cost-effective.

B. Format should be imaginative and appealing. Type, illustrations, use of color, etc., should be satisfactory.

C. Size and design should be appropriate and easy to use.

III. SOCIAL CONSIDERATIONS

A. Ethnic and social minorities, members of both sexes, and members of other cultures should be portrayed positively and fairly, as dignified human beings.

B. Minority groups and members of both sexes should have accurate and equitable representation.

C. Minority groups and members of both sexes should be portrayed frequently in positions of responsibility and leadership.

D. Materials should assist students to avoid judging others on the basis of ethnic, racial, religious, and sexual stereotypes.

E. Democratic values should be reflected satisfactorily.

F. Career applications should be presented appropriately.

January 1974

ARTICULATION PROCEDURE

The district RESERVED LITERATURE LIST represents agreement among teachers about which titles are most effective for use at which instructional levels. Its purpose is to avoid duplication of titles for students at different levels of school. As schools select new literary works, they need to avoid selection of titles already on the RESERVED LITERATURE LIST for grade levels different from that for which they are purchasing.

The procedures that follow were developed by the 1979-82 English Study Committee to provide communication among schools about purchases of literary works:

1. Schools at all levels observe the RESERVED LITERATURE LIST placement of literary titles.

2. Schools complete the form below, for return to the English Office, Box 24, PSAB, to communicate purchases for classes of literary works not on the RESERVED LITERATURE LIST. The English Consultant publishes all purchases in a district newsletter.

3. Titles added by any school are included in the agenda of meetings of feeder school departments or teams. Curriculum guidelines are exchanged among schools.

4. Inservice for new teachers emphasizes use of the RESERVED LITERATURE LIST and the TARGET: LITERATURE curriculum guide. Teachers are regularly reminded of their use.

5. The English Consultant arranges periodic articulation and sharing meetings for general discussion of concerns and teaching ideas.

- -

TO: The English Office, Box 24, PSAB.

Articulation Report

TEXT PURCHASE

_____ _____
School Date

Class sets of texts purchased (1st) (2nd) semester, _____:
(*choose one*) (Year)

Title	Author	Publisher	No. of Copies

_____
Signature

This form is to be completed no later than the end of any semester in which purchases are made.

LINCOLN PUBLIC SCHOOLS

GUIDELINES FOR THE EVALUATION AND SELECTION OF TEXTBOOKS IN THE TREATMENT OF MINORITIES*

General Criteria

A. Factuality - The material relative to minorities should develop the roles of minority groups in a scholarly, complete and factual way.

B. Contributions

(a) The material in its treatment of minorities should reflect a respect for personal and cultural diversity and the dignity of the individual.
(b) The material should accurately and thoroughly reflect the contribution and the role of women in our society.
(c) The material should reflect the contribution of life styles of the various racial, cultural, religious and socio-economic groups in our society.

C. Democracy - The material should deal with the basic philosophy of our democratic society particularly as it relates to civil rights and women's rights.

D. Avoidance of Subordination - The material should demonstrate consideration for human relationships and respect for the dignity of all regardless of the so called status of the individual or group.

E. Avoidance of Stereotype - The range of human characteristics should be described in reference to all groups so as to eliminate the danger of stereotyping according to race, religion, sex, national origin or ancestry.

F. Realism - The material should present all aspects of the subject, both negative and positive; over-emphasis on any one aspect to the neglect of another should be avoided to prevent distorted impressions.

G. Integration of Material - The information concerning each group should be woven into the fabric of the material; however, at any one time and place information should be sufficiently concentrated to be meaningful, rather than fragmented into scattered passing references.

* References

"Guidelines for the Evaluation and Selection of Textbooks in the Treatment of Minorities"
Title IV - Technical Assistance Unit
New Mexico State Department of Education

"Guidelines for the Selection of Educational Materials"
Title IV Equal Educational Opportunities Section
Minnesota State Department of Education

GUIDELINES FOR THE EVALUATION AND SELECTION OF TEXTBOOKS IN THE TREATMENT OF MINORITIES (continued)	SUPERIOR	ACCEPTABLE	UNACCEPTABLE
Does the textbook or curriculum material in both its textual content and illustrations:			
1. Reflect the pluralistic, multi-ethnic nature of our society, both past and present?			
2. Provide evidence on the part of writers, artists, and editors of sensitivity to prejudice, to stereotypes, to the use of material which would be offensive to any minority group?			
3. Utilize numerous opportunities for full, fair, accurate, balanced treatment of minority groups?			
4. Provide abundant recognition of minority group persons by placing them frequently in positions of leadership and centrality?			
5. Picture both sexes in a variety of roles? Are men pictured doing housework or feeding children? Are females pictured as doctors, lawyers, carpenters, etc.?			
6. Present many instances of fully integrated human groupings and settings to indicate equal status and non-segregated social relationships?			
7. Make clearly apparent the group representation of individuals--Caucasian, Afro-American, Indian, Chinese, Mexican-American, etc. -- and not seek to avoid identification by such means as smudging some color over Caucasian facial features?			
8. Give comprehensive, broadly ranging and well-planned representation to the minority groups--in art and science, in history and literature, and in all other areas of life and culture?			
9. Delineate life in contemporary urban environments as well as in rural or suburban environments, so that today's city child can also find his/her significant identification, problems, and potential for life, liberty and the pursuit of happiness?			
10. Use authentic illustrations to depict particular and distinguishable ways of life?			
11. Portray racial, religious, and ethnic groups in our society in such a way as to build positive images--mutual understanding and respect, full and unqualified acceptance, and commitment to insure equal opportunity for all?			
12. Help a minority person identify with and be proud of his/her heritage?			

GUIDELINES FOR THE EVALUATION AND SELECTION OF TEXTBOOKS IN THE TREATMENT OF MINORITIES (continued)	SUPERIOR	ACCEPTABLE	UNACCEPTABLE
13. Present social group differences in ways that will cause students to look upon the multi-cultural character of our nation as a value which we must esteem and treasure?			
14. Assist students to recognize clearly the basic similarities among all members of the human race, and the uniqueness of every single individual?			
15. Teach the great lesson that we must accept each other on the basis of individual worth, regardless of race or religion or socio-economic background?			
16. Help students appreciate the many important contributions to our civilization made by members of the various human groups, emphasizing that every human group has its list of achievers, thinkers, writers, artists, scientists, builders and statespersons?			
17. Supply an accurate and sound balance in the matter of historical perspective, making it perfectly clear that all racial and religious and ethnic groups have mixed heritages, which can well serve as sources of both group pride and group humility?			
18. Clarify the true historical forces and conditions which in the past have operated to the disadvantage of minority groups?			
19. Clarify the true contemporary forces and conditions which at present operate to the disadvantage of minority groups?			
20. Deal with controversial matters and present both sides of an event, issue or problem?			
21. Base historical events on the latest historical evidence?			
22. Support generalizations with the specific and the concrete?			
23. Give attention to holidays, festivals, religious observances of various minority groups without stereotyping?			
24. Analyze intergroup tension and conflict fairly, frankly, objectively, and with emphasis upon resolving our social problems in a spirit of fully implementing democratic values and goals?			
25. Seek to motivate students to examine their own attitudes and behaviors, and to comprehend their own duties and responsibilities as citizens in a pluralistic democracy--to demand freedom and justice and equal opportunity for every individual and for every group?			
26. Give examples of minority persons in a variety of roles so as not to stereotype specific minorities in specific roles?			

Lincoln Public Schools
Instructional Services

SUGGESTED SELECTION CRITERIA TO AVOID SEXUAL BIAS IN INSTRUCTIONAL MATERIALS

1. The actions and achievements of women should be recognized.
   a. History should include the contributions of women, and certainly the import of domestic life, social welfare, education.
   b. Women's suffrage (the vote, property rights, education, etc.) should be given adequate and honest attention.
   c. The contributions of women should be integrated into textual materials, not isolated to one page or chapter.
2. Women and girls should be given the same respect as men and boys.
   a. Females should appear as frequently as males.
   b. They should be treated as leaders (the boss) as well as followers (the secretary).
   c. Women and men should appear in non-traditional life-styles and roles (woman as breadwinner; single adults; one-parent families).
   d. Children should be represented honestly (girls are not always weaker and smaller than boys).
   e. Women should be portrayed as more than appendages to male characters.
   f. Traditionally female values (compassion, consecration, tenderness) should also be displayed by men.
3. Abilities, traits, interests and activities should not be assigned on the basis of male or female stereotypes.
   a. Women should be pictured as creative and imaginative and bright.
   b. They should be represented as independent and helpful.
   c. Stereotypes to avoid: fearful, emotional, worrisome, vain, clothes-conscious, inactive, unathletic, weak, ridiculous, tricky. Women and men of all roles and ethnic groups should be treated naturally, not stereotypically.
4. The book's language should avoid blatant male predominance.

EXAMPLES OF SEXIST LANGUAGE:	POSSIBLE ALTERNATIVES:
The ancient Egyptians allowed women considerable control over property.	The women in ancient Egypt had considerable control over property.
A slave could not claim his wife or children as his own because the laws did not recognize slave marriages.	Slave men and women tried to maintain family relationships, but the laws did not recognize slave marriages.
the farmer and his wife; a homeowner and his family	a farm couple; homeowners and their children
Arthur Ashe is one of the best tennis players in America today, and Billie Jean King is one of the best women players.	Arthur Ashe and Billie Jean King are among the best tennis players in America today.
Marie Curie did what few people--men or women--could do.	Marie Curie did what few people could do.
Mary Wells Lawrence is a highly successful woman advertising executive.	Mary Wells Lawrence is a highly successful advertising executive.

lady professor; girl pilot; the ladies [unless "gentlemen" is also used], the fair sex, the weaker sex; the little woman; men (and women)	the professor . . . she, woman professor; the pilot . . . she, female pilot; women; the woman; men and women
The candidates were Bryan K. Wilson, president of American Electronics, Inc., and Florence Greenwood, a pert, blonde grandmother of five.	The candidates were Bryan K. Wilson, president of American Electronics, Inc., and Florence Greenwood, credit manager for Bloominghill's Department Store.
Children had once learned about life by listening to aunts, uncles, grandparents, and the wise men of their town or neighborhood.	Children had once learned about life by listening to aunts, uncles, grandparents, and the wise people of their town or neighborhood.
Hammers and scissors are good eye-hand coordinators. Hitting the nail instead of the thumb is a triumph for the boys. Cutting out paper dolls and their garments is good for the girls.	Hammers and scissors are good eye-hand coordinators. For a child, hitting the nail instead of the thumb or cutting out a recognizable shape is a triumph.

Resources: Scott, Foresman and Company: *Improving the Image of Women in Textbooks*
Emma Willard Task Force on Education: *Sexism in Education*
Women on Words and Images: *Dick and Jane as Victims*

March 1974

PROCEDURE

CITIZEN'S REQUEST FOR RECONSIDERATION OF MATERIALS

Literature is selected for teaching by schools, through departments or teams, or by district committees, through K-12 studies or workshops. Criteria for selection in either case are those developed for the district, page 51 in this guide. Choice is never unilateral, but is a matter for professional deliberation by several persons. Students are a captive audience. For this reason, special care must be exercised to select literature that is appropriate to community values and is effective in supporting instructional objectives.

Teachers plan instruction by carefully reading beforehand all literature taught to groups of students. Individualized reading courses, on the other hand, have objectives of student exposure to a wide variety of reading material; students select their own reading material, sometimes from sources other than the classroom or the school media center. Because of the number of books this may involve for any one class, the teacher may not have time to carefully read each selection before the student does. A professionally reputable Media Services review (not a publisher's review) is an acceptable substitute for teacher reading in these classes. Schools are advised to inform parents or guardians of the nature of individualized reading courses at their outset, and to supply them with lists of suggested student projects (see page 49 of this guide).

Schools are advised to inform parents, either by letter or display at parent/community meetings, about literature planned for group instruction which may be sensitive in theme or content for some individuals or groups. The district policy is to provide an alternative text, equal in instructional value, for any student whose parent or guardian requests that a student not read a specific title.

When school and parent/guardian disagree about literature taught, this procedure is followed:

1. Patron-Teacher Conference

   The classroom teacher listens to the patron's objection, and as an advocate for the literature program, identifies the positive teaching value of the selection for the patron.

2. Patron-Teacher-Principal Conference

   The principal visits with the patron and the teacher together if the first conference has not resolved the issue to the patron's satisfaction.

3. Patron Completion of CITIZEN'S REQUEST FOR RECONSIDERATION OF INSTRUCTIONAL MATERIALS

   The patron reads the entire work of literature and completes the CITIZEN'S REQUEST available from Instructional Services, PSAB. The patron returns the CITIZEN'S REQUEST to the Associate Superintendent for Instruction. The Associate Superintendent directs it to the English Consultant.

4. English Advisory Council Consideration of CITIZEN'S REQUEST

The English Consultant requests reputable media reviews of the questioned literature from Staff Media, PSAB. They are photocopied and sent to the K-12 English Advisory Council, along with a photocopy of the CITIZEN'S REQUEST and a copy of the literary work in question. Advisory Council members read, or re-read, the literary work, and meet within a few days to discuss the CITIZEN'S REQUEST in relation to it.

5. English Advisory Council Recommendation to the Associate Superintendent for Instruction

The English Advisory Council recommendation for response to the CITIZEN'S REQUEST, supported by their reasons for it, is written by the English Consultant and forwarded to the Associate Superintendent for Instruction, who communicates it to the patron. If the recommendation is unsatisfactory to the patron, he/she may submit the CITIZEN'S REQUEST FOR RECONSIDERATION to the School Board, whose decision is final.

GLOSSARY

The glossary items that follow are from the Literary Concepts section of the guide:

Literature Available to Students -- pages 19, 20

Literary Form -- pages 21-24

See the pages listed for the scope and sequence of their use. Glossary definitions are provided as a support for teacher lesson planning. The need for their memorization by students is a matter for teacher judgment, informed by the purpose for the lesson and student developmental level, interest, and ability.

	Plot/Content/ Definition/Purpose	Characters	Setting
ADVENTURE	Story which focuses on action. Science fiction, western, mystery, etc.	Less important than action.	Often outdoors; oceans, galaxies, mountains, islands, foreign/exotic lands, etc. Less important than action.
ALLEGORICAL STORY	Extended narrative; characters and incidents symbolize underlying ideas, usually moral or ethical; teaches a lesson or proves a point.	People who are often symbols of human qualities or abstract ideas.	May be historical, fictitious, or fabulous. The action and the setting represent the relationships among the abstract ideas personified by the characters.
ANIMAL STORY / BEAST TALE	Short simple story in which the principal characters are animals with, sometimes, human qualities or characteristics.	Animals with human qualities; especially lion, fox, wolf, cock, cat, hare, camel, ant, bear, badger, stag.	Past, present or future.
AUTOBIOGRAPHY	True story of a person's life, written by him/ herself. Disagreeable facts are sometimes glossed over or repressed; truth may be distorted for the sake of convenience or harmony.	"Real people."	

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Risky undertakings, remarkable, exciting experiences, action.	What happens next more important than why, how. Action stressed above characterization, motivation, or theme.	
Underlying lesson made plain at the end of each allegory; the characters and their actions are to be understood in terms other than their surface appearances and meanings. Meaning may be religious, moral, political, personal, or satirical.	Lesson is simply and objectively expressed; the story is in itself interesting.	Personification and metaphor, or expression of abstract ideas in concrete terms; verse or prose.
Human follies.	Animals may or may not talk; stories may range from fanciful to factual. One episode is generally treated as the nucleus of the story (such as the healing of a sick lion by being wrapped in a wolf's skin).	Simple language. May evoke emotional response.
Stress placed on introspection, or on the significance of his/her life against a wider background; presents the major or most interesting events of one's life.	Connected narrative with a coherence and unity. More extended than a diary, a journal, or a letter.	

	Plot/Content/ Definition/Purpose	Characters	Setting
BALLAD	Song which tells story, sometimes with musical accompaniment; some are in the folk and oral tradition, others are literary.	Little comment from narrator; narrator impersonal and/or anonymous; character not developed; stress situation, not motivation; characters usually common folk.	Usually not described in detail.
BIOGRAPHY	Account of a person's life written by another; life history from birth to death.	Real persons.	
BLANK VERSE	Unrhymed lines of ten syllables, iambic pentameter.		
CHORAL READING	Poetry read in unison by 15-20 people. Choral reading requires disciplined rehearsal, direction.		
CINQUAIN	Lyric five-line stanza which communicates concentrated, intense emotion; invented by American poet Adelaide Crapsey (1878-1914).		

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Tragic losses (some comic ballads); community life; local/national history; adventure, war, love, death, supernatural (some about everyday occurrences).	Abrupt beginning; minimal detail; language simple; dialogue and action tell story, presented for its own sake; single episode; crisis.	Refrains, repetition; short lines; compactness; stock epithets; imagery sparse, simple; ballad stanza usually abcb, alternates 4-stress line with 3 stress line; abrupt transitions.
A person's life history.	Attempts to present true and accurate history; focus is clearly on person in context of certain period, place; emphasizes personality.	The best biography paints an accurate portrait of a living, breathing human.
Commonly used for long poems.	Has become one of the most widely used of English verse forms and is one closest to rhythms of everyday English speech; unrhymed five-stress lines (or ten syllables of iambic pentameter). /u_ /	Appears easy to write but probably demands more artistry than any verse form. Variety obtained by shifting pause, stress, level of diction; and by differences in speech of characters and differences in emotional expression.
		Poetic style, poetic devices.
	Rhyme scheme variable; meter variable; rigid rhythm pattern: five iambic lines; with 2, 4, 6, 8, 2 syllables, total of 22 syllables. Comes between haiku (17 syllables) and tanka (31 syllables).	Elegance; poetic style, poetic devices.

	Plot/Content/ Definition/Purpose	Characters	Setting
CLASSICAL TRAGEDY	1) Play in which main figure (tragic hero) is pitted against various forces (laws of man, or gods) or a conflict which results in disaster and suffering; 2) Traces career of a noble person whose character is flawed by some defect of character and whose actions cause him/her to break some moral precept or divine law, and causes downfall, destruction. Purpose: to show struggles against forces internal or external as dignified, noble, valuable; to bring about purging, relief of emotion - "catharsis"; to reveal worth of people	People with high stature (bigger they are, the harder they fall).	Usually interior, with outside action only reported.
CLERIHEW	A 4-line stanza used for humorous characterization; nonsense rhyme with biographical interest, invented by E. Clerihew Bentley when he was bored in chemistry class; to ridicule, have fun, to make a humorous characterization to while away dull moments, or entertain.		
CONCRETE POEM	Picture poem made of letters or words; poem creates actual picture or form on the page of a movement, word, or object.		

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Serious, important conflict, suffering; sober examinations of life; causes of human failure; unhappiness; inability of humans to reconcile artificial/natural laws; weakness within otherwise noble character; somber theme with disastrous conclusion (death); actions of magnitude; fate wins, but persons show nobility in accepting fate, so nobility is reaffirmed.	Unified action, plot. Powerful, intense conflicts; external or internal conflicts; deep and prolonged suffering is fate of hero/heroine; evokes pity, fear in us for hero/heroine.	High, elevated, serious language; reversals of plot, disastrous discoveries; irony - audience knows what is going to happen; violence off stage, reported.
Usually lampoons a person. Example: Sir Humphry Davy Abominated Gravy He lived in the odium Of having discovered sodium. - E. Clerihew Bentley	Severe, stately, blunt, light verse.	Free verse, irregular stanza. Rhyme pattern: aabb (two unmetered couplets).
	Appeals to eye as well as to heart and mind; message from meaning of its words and from arrangement of words or letters.	Free forms; shape on the page.

	Plot/Content/ Definition/Purpose	Characters	Setting
CONTEMPORARY LIVING	Story about today's world of changing technology and attitudes; reader has opportunity to develop compassion and understanding for others as well as to recognize own hopes and aspirations.	Realistically protrayed.	May be set anyplace; tends toward locations.
COUPLET	Two lines of rhyming verse.		
DIRGE	Wailing song sung at a funeral or in commemoration of death; short lyric of lamentation.		
ELEGY	Originally, Greek poem, formal poem showing poet's thoughts on death; brief lyric, usually commemorates, laments a dead person; a serious meditative poem.		
EPIC POEM	Long narrative poem reporting deeds of warriors, deeds of valor, superhuman courage; series of adventures; simple story line.	Usually one towering hero/heroine of great stature, high position, national importance; gives long speeches; has superhuman strength, character, mind.	Vast scope -- covers nation, world, universe; remote place, time.

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Life "the way it is," including such subjects as divorce, rebellion, and drug use.		Language reflective of characters and situations.
	Closed couplet expresses a complete thought; usually has punctuation at the end of the second line. Heroic or rocking horse couplet - closed couplet in iambic pentameter. Open or run-on couplets conclude at a point that does not coincide with the end of a grammatical or semantic unit. It is customary but not essential that the length of each line be the same.	Witty, often humorous; succinct.
	In later literature, "dirge" refers to simple lyrics of mourning.	Poetic devices.
Death/grief often idealized, conventionalized; solemn topics; older forms are meditations on anything serious - love, war; often a renewal of hope or joy, acceptance of death.	Expresses solemn mood; meditates on death; gentle melancholy emotion reflected; personal grief expressed and/or life of dead person recalled; general reflections on death.	Various verse forms, figurative language, elevated and formal diction.
Important to nation or race; legendary, traditional material; universal human problems; subject matter sublime.	Muse invoked; supernatural forces intervene; story begins in the middle; catalogs, lists of warriors, ships, arms.	Exalted style, lofty, grandiose; sustained elevated language; uses epic simile (long, ornate elaborate comparison); incorporates myth, legend, folktale, history.

	Plot/Content/ Definition/Purpose	Characters	Setting
EPIGRAM	Originally, inscription on monument; then, short poem conveying a thought with terseness and wit; now, any brief and pungent expression of worthwhile thought. Witty, ingenious and pointed saying expressed tersely.		
EPITAPH	Tomb or grave inscription, usually in verse; valediction; may be solemn, complimentary, or flippant.		
ESSAY	Composition, brief non-fiction prose reflection; essai (Fr.) means "attempt." Discusses a topic; entertains, reflects, inspires. Also, makes a point, advances an idea; restricted topic.		
FABLE	Short fictional tale designed to make point quickly, clearly, and sharply.	Animals often act out human roles; may be people, may be inanimate objects.	
FANTASY	Odd, curious, imaginative occurrences.	Incredible or unreal creatures; transformations frequent but recognizable, plausible qualities.	Unreal, imaginatively created; non-existent world that grows from or is related to reality known by the reader.
FARCE	(Latin word, "to stuff"); short, humorous play, depends less on plot and character, more on exaggeration, improbable situations, horseplay, a foolish play. To excite laughter, provoke mirth; to exaggerate the trivial. ridiculous; to show foolishness.	Stock, undeveloped, flat.	

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
	Short, polished poem ending with some graceful, ingenious, pointed, weighty, witty, or satirical turn of thought; more personal and specific than a proverb.	Wit, antithesis, paradox, surprise.
Pays honor or makes fun of the dead.	Varied verse forms.	Various figurative language.
Commonplace, familiar idea treated in original way.	Anecdotes, narrative hook; quotations; examples, details to support argument; aphorisms; figures of speech; digressions, free associations; logical arrangement of ideas.	Relaxed, witty, poetic, philosophic, informal/ formal; conversational; tentative suggestions offered.
Points moral or teaches lesson; often points out follies of humankind.	Short fictional tale, prose or verse.	Simple, plain; personification.
Escape from reality, tells "coded" truth; often reveals a truth.	Time travel and flying common; inhuman tasks; consistent details.	Repetition; uses folktale characteristics to carry reader into the world of the imagination.
Plot and situation more important than characters; boisterous comedy with ludicrous action and dialogue.	Extravagent events, impersonations, mistaken identities, surprises; clowning; burlesque; buffoonery, slapstick, knockabout, exaggerated physical action; absurd situations; impossible, improbable events.	Gross incongruities, horseplay, puns, gags, topical allusions, practical jokes, coincidences, improbabilities, exaggeration.

	Plot/Content/ Definition/Purpose	Characters	Setting
FINGER PLAY	Story or song accompanied by hand and/or finger motions; purpose to excite, involve, and entertain participants.		
FOLKTALE FAIRY TALE	Short story, reflects customs, language, attitudes, and/or environmental difficulties of people; expresses taboos, rules, beliefs. Includes: legends, fables, tall stories, shaggy dog stories, ghost stories, stories of giants, stories of saints, devils, spirits, husband and wife tales, short humorous tales (often about local characters).	"Close to the soil," sympathetically human; often perform difficult tasks, clearly "good" or "bad."	Past, present, future.
FREE VERSE	Verse lacking regular meter and line length but relying on natural rhythms; emotional pattern more than any regularity of sound pattern.		
HAIKU	Japanese verse form.		
HISTORICAL FICTION	Fictional story believable because details which are historical fact are accurate; seeks to reconstruct the life and thought of some age or period of time.	Some characters authentic, others invented, but believable.	Time setting is in some period earlier than that in which it is written.

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
	Body movements often depict actions of the story.	Simple language; rhythmic or harmonic; repetitive; lively; enjoyable.
Beliefs, customs, traditions; dramatic conflict of good/evil, challenge/achievement.	Often includes magic. Earliest ones anonymous; preserved and transmitted orally, also can teach universal truths. Quick flow of action, journey motif. "Once upon a time," or "long ago" and ends with "lived happily ever after."	Repetition, foreshadowing, personification.
Allows a great variety of subject matter and effect.	"Free" from fixed metrical patterns; reveals cadences resulting from alternation of stressed and unstressed syllables; rhyme may or may not be present; usually not rhymed; when present, rhyme is used with great freedom; strongly rhythmical but with no regular metrical pattern.	Some say irregularity of free verse provides added force to thought and expression.
Expresses single idea, image, or feeling; usually deals with nature.	17 syllables in three lines of 5, 7, and 5 syllables respectively.	Simile or metaphor makes allusions and comparisons; vivid details portray subject.

	Plot/Content/ Definition/Purpose	Characters	Setting
HUMOR AND COMIC FICTION	Amuses and entertains with pleasant surprises, disappointments of expectations; ridiculous, funny situations to laugh at, nonsensical happenings.	Odd, goofy, idiosyncratic personalities; usually ordinary, common people or rulers looking foolish; often cartoonish caricature.	
IDYLL	Lyrical verse/poem describing pastoral scenes and events; idealized story of happy innocence.		Country pastures, woodlands, meadows.
JOURNALS	Day-by-day account of events; record of personal impression; personal record of occurrences, observations, experiences.		
LEGEND	Folktale nucleus of fact, or a supposedly historical basis; unauthenticated narrative, folk-embroidered from historical material, sometimes popularly deemed historical; may be myths, tall tales.	Supposedly real persons, easily identified with.	
LETTERS	Correspondence, notes or epistles exchanged between acquaintances, firms, friends; private or public messages; some very private, some meant for publication; present personal and natural relationships among friends.		

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Sometimes points out flaws, mistakes, follies.	Happy ending; contrasts, incongruities, jokes.	Irony, exaggeration, slapstick or wit; epigrams, quips, wisecracks, puns.
Rural life idealized, happy innocence, charming incident.	Description of countryside, country life; short.	Simple, poetic, pleasing, appealing.
	Free associations; psychological introspection; written in first person.	Personal, informal, experimental. Less intimate than a diary and more chronological than an autobiography.
Values deemed important by culture.	Meager facts; romantic imaginary accounts which convey cultural mores and are therefore partial expressions of racial or national spirit.	Simple, pointed narratives; uses personification. Has more historical truth and less supernatural than a myth.
News, accounts, expressions of opinions, caring, advice, travel accounts, polemics.	Tentative conclusions, explorations; narratives, expository, amatory, consolatory, hortatory.	Informal: familiar, intimate, friendly; sincere or plain, revealing, entertaining. Formal: impersonal, businesslike, informative, persuasive.

	Plot/Content/ Definition/Purpose	Characters	Setting
LIMERICK	Probably best known nonsense verse; modern limerick is sometimes satirical and topical, often playfully indecent; produces humorous effect; "light" verse.		
LYRIC POEM	Most common of three types, others being narrative, dramatic. Openly expresses a single feeling; any song or short subjective poem with song-like qualities; associated with music, originally accompanied by lyre; a short personal poem.		Not as important as mood.
MELODRAMA	Intensifies sentiment, exaggerates emotion, relates sensational and thrilling action; invites audience participation; originally, a play with music.	Conventional; stock hero, heroine, villain.	
MYSTERY	Fiction tale of adventure involving a criminal act that is not immediately explained. Types include: (a) Detective story - detective interprets clues and arrives at solution; (b) Gothic novel - terror, frightening events, ominous setting; (c) Novel of suspense - frightening events excites uncertainty.	Realistic persons.	Often ominous, isolated places.

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
	5-lined stanza, rhyming a a bba; predominately anapestic. "a" lines are trimeter (3 stresses) and "b" lines are dimeter (2 stresses).	Many begin: "There was a young person from..."
Poet's personal feelings, thoughts, emotions, moods, passions.	Imagination, melody, emotion; creates single, unified impression; personal feeling of poet expressed; usually short, direct, spontaneous outpouring of intense feelings.	Verse forms; figurative language.
Good wins over evil.	Violent appeal to emotions; happy ending; exaggerated story, exaggerated performance; suspense. Plot usually very sensational and sentimental, little regard for convincing motivation.	Play
"Perfect" crime shows stupidity of police, and/or brilliance, diligence of detective; striking solution.	Methods, details, and motives of crime are entertaining and baffling; often requires unravelling of intellectual puzzle.	Foreshadowing, single effect.

	Plot/Content/ Definition/Purpose	Characters	Setting
MYTH	Folktales of people, usually involving gods and goddesses embodying natural phenomena, feelings and concepts.	Supernatural or super-human beings, and/or humans.	
NARRATIVE POEM VERSE / STORIES	Poem telling a story.		
NOVEL	Story with extended events, series of incidents; episodes may complicate, can be loose, or bound by causality, lengthy, fictitious, prose narrative portraying character.	Person/s in process of development; plausible.	Plausible
NOVELETTE	Prose fiction longer than a short story and shorter than a novel.		
ODE	Originally, (Greek) sung, while dancers did ballet; elaborate lyric, usually long; a grand, full-dress poem; usually for specific occasions: heroic winners' ceremonies, funerals, birthdays, state events; to help a private person think/meditate/reflect; to celebrate heroic winners.		
PARABLE	Short, imaginary story with an underlying moral or lesson; story that might happen; to persuade or convince.	Ordinary human characters.	

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Place of a people in cosmos; ideas about deities, origin, workings of nature.	Subjective, intuitive explanations.	Narrative, personification.
	Various verse forms, long or short; recital of events, true or fictitious.	Figurative language, poetic devices.
An idea about or an interpretation of life is illustrated by plot or characterization.	Progression of events building to decisive resolution, or tapering off; requires willing suspension of disbelief.	Fluency, grace, vividness, natural dialogue.
Melville's BILLY BUDD is an example.	Compact structure akin to short story with development of character, theme and action akin to novel.	
Nobility, high achievement, themes of universal experience.	Dignified language, moods; sincere, elevated, formal, stately; elaborate intricate measures, exalted, imaginative and intellectual in tone.	More complicated than other lyric types: Pindaric Odes: emotional, extravagent, bold, energetic, patterned stanzas; Horace Odes: more regular, restrained, quiet, private, polished.
Sensible lesson.	Primarily told to express a religious idea.	Moral always closely attached to story; parable always teaches by comparison with actual events.

LITERATURE AVAILABLE.....

	Plot/Content/ Definition/Purpose	Characters	Setting
PASTORAL POEM	Poem about rural people, country settings, usually happy moments; usually city dwellers' ideas of what country life is like; expresses complex ideas in simple form, idealizes shepherds' lives.		
PICTURE BOOKS	Stories accompanied by illustrations.		
QUATRAIN	Any four-line stanza, rhymed or unrhymed.		
ROMANTIC COMEDY	Comedy which deals with strange, remote, unreal happenings.		

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Shepherds and rustic, country life; creates image of peaceful, uncorrupted existence; nostalgia for past, search for simple life, yearning for lost innocence, harmony with nature.	Often artificial, unnatural; about city people as if they were shepherds.	Singing match between shepherds; songs which praise a loved woman; also often an elegy, dirge, expresses grief in conventionalized form.
Note: Are pictures realistic, fantastic, impressionistic; representational (like a camera), symbolic, or abstract?	Pictures should match text, and verify it.	Note: Color use - warm or cold or varied? Detail - presence or absence, simple or complicated? Method - wood cut, paintings, photographs, watercolor washes, crayon drawings, line drawings, collages, etc.?
	Heroic or elegiac quatrain: 4-line stanza, rhyming abab (iambic pentameter). Ballad quatrain: iambic tetrameter, trimeter, tetrameter, trimeter, rhyming abcb or xbyb. Other rhyme patterns: aabb, abba (envelope stanza), and aaxa, also; aaaa (or mono-rhymed).	Commonest of all stanzaic forms in European poetry.
Serious love.	Love is chief motive; lots of action outdoors; idealized heroine masks as man; love subjected to great difficulties; poetic justice often violated; characters are balanced; reconciliations are easy; endings are happy.	

	Plot/Content/ Definition/Purpose	Characters	Setting
TRAGEDY	Shows tragedy of disease, eccentricity, bad heredity, madness; reveals a sick, flawed society rather than flawed or fated hero/ heroine as in classical tragedy. Exposes painful societal, cultural truths.	Shows grief, misery, disaster of ordinary, "everyday" person; middle class characters; can represent suffering of economic, social group (proletariat).	Society, world of work, class systems.
SATIRIC FICTION	Literal: a dishful of mixed fruits: writing which criticizes, attacks, ridicules people, institutions, societies, issues, events, places. To ridicule human frailty; to improve by criticising; to express opinion, personal feeling: to expose human folly, to protest.	Humorous distortions; naive, innocent hero/ heroine sees things as they really are; subversive, irreverent.	
SCIENCE FICTION	Deals with response of human beings to advances in science and technology; is becoming new form of social commentary; has physical or scientific situations contrary to present experience. It usually predicts the future and ridicules current trends.	Society in background more important than characters in foreground; characters may be incredible or unreal.	May be non-existent or unreal world, but must seem believable; future.
SHORT STORY	Narrative starts quickly/ climax occurs late. Short prose narrative; extremely varied - may be one scene, episode, experience, action, one day's events, one meeting, a fantasy, a conversation.	Revealed, rather than developed; ordinary people; single situation; fewer characters than in novel.	Short time span; fewer scenes than novel; atmosphere, background rapidly drawn.

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Corruption; spiritual, moral decadence; can involve agony of a household; personal instead of public downfall; shame and ruin doesn't harm or affect the state.	Serious, depressing, sombre, painful, sad, wretched; emphasis on character; freer use of imagination, humorous and grotesque elements common.	
Person's flaws; general human weakness.	Sarcasm, burlesque, irony, innuendo, invective, scorn.	Light ridicule to bitter attack; malicious invective to gentle chiding; gentle rebuke to biting sarcasm.
Scientific content; attempts to view future realistically; often includes technology such as nuclear weapons, rocketry, moon-trips, robots, flying saucers, magic, and computers as subjects.	Gives a realistic view of the future.	Technically detailed language creates authenticity.
Any topic, usually only one aspect.	Read in single sitting (1/2 to 2 hours); brief; makes unique or single effect or impact. Includes character, setting, plot conflict and climax, and theme.	Compression -- everything introduced matters.

	Plot/Content/ Definition/Purpose	Characters	Setting
SONNET	(Italian Sonnetto: "a little song or sound.") Lyric poem of fixed form, expressing a single idea.		
TALL TALE	A narrative which relates bizarre, exaggerated, hard-to-believe events; extravagant, outlandish, or highly improbable story.	Distinct, natural humans; animals, monsters.	All times and all places on earth; especially realistic American frontier scene.

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Love, religion, special events, public affairs, famous people.	All sonnets have 14 lines of iambic pentameter, but vary in rhyme. Three basic forms: 1) Italian, Petrarchan 2) Shakespearean 3) Spenserian 1) Italian, Petrarchan octave (8 lines) develops one thought; sestet (6 lines) varies, completes, resolves octave's thought 2) Shakespearean and Spenserian 3 quatrains (4 lines each) state a different idea; concluding couplet (2 lines) ties up, binds end or shifts thought.	Figurative language; rigid form makes exact expression important. Italian, Petrarchan rhyme scheme: octave a b b a / a b b a sestet c d e / c d e or c d c / c d c Shakespearean: 3 quatrains a b b a / c d d c / e f e f or a b a b c d c d e f e f couplet g g
Simple theme; deals with prowess of a pioneer, river pilot, cowhand, railroader, lumberjack.	Prose, poetry, oral tale; exaggerated, incredible, usually regarded as false; loosely woven; usually told for entertainment.	Vigorous treatment of theme; vivacity, spontaneity, ease; simplicity.

	Plot/Content/ Definition/Purpose	Characters	Setting
TANKA	Japanese verse form; not as popular in western culture as Haiku; first three lines contain a Haiku.		
TERCET	3-line rhyming stanza especially used in terza rima and sestet of sonnet. Also, triplet.		
TRAGEDY	Drama, narrative where protagonist falls from happiness to misfortune because of his/her own flaw; beginning, middle, end; a reversal of fortune and a discovery.	Person who has something to lose -- often high station, dies, or loses, but learns something; brought low by own error or shortcoming, in combination with villain or without identifiable villain.	Time, place, action often unified.
VILLANELLE	(Italian "farmer's round song.") French form; five 3-line stanzas (tercets), one final 4-line stanza (quatrain), 19 lines total; also called chain verse.		

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Love, religion, special events, public affairs, famous people.	All sonnets have 14 lines of iambic pentameter, but vary in rhyme. Three basic forms: 1) Italian, Petrarchan 2) Shakespearean 3) Spenserian 1) Italian, Petrarchan octave (8 lines) develops one thought; sestet (6 lines) varies, completes, resolves octave's thought 2) Shakespearean and Spenserian 3 quatrains (4 lines each) state a different idea; concluding couplet (2 lines) ties up, binds end or shifts thought.	Figurative language; rigid form makes exact expression important. Italian, Petrarchan rhyme scheme: octave a b b a / a b b a sestet c d e / c d c or c d e / c d c Shakespearean: 3 quatrains a b b a / c d d c / e f e f or a b a b / c d c d / e f e f couplet g g
Simple theme; deals with prowess of a pioneer, river pilot, cowhand, railroader, lumberjack.	Prose, poetry, oral tale; exaggerated, incredible, usually regarded as false; loosely woven; usually told for entertainment.	Vigorous treatment of theme; vivacity, spontaneity, ease; simplicity.

	Plot/Content/ Definition/Purpose	Characters	Setting
TANKA	Japanese verse form; not as popular in western culture as Haiku; first three lines contain a Haiku.		
TERCET	3-line rhyming stanza especially used in terza rima and sestet of sonnet. Also, triplet.		
TRAGEDY	Drama, narrative where protagonist falls from happiness to misfortune because of his/her own flaw; beginning, middle, end; a reversal of fortune and a discovery.	Person who has something to lose -- often high station, dies, or loses, but learns something; brought low by own error or shortcoming, in combination with villain or without identifiable villain.	Time, place, action often unified.
VILLANELLE	(Italian "farmer's round song.") French form; five 3-line stanzas (tercets), one final 4-line stanza (quatrain), 19 lines total; also called chain verse.		

Typical Theme/Subject	Structural Elements/ Characteristics	Language Devices/Style
Usually deals with nature, especially with a season.	31 syllables in 5 lines of 5, 7, 5, 7 and 7 syllables respectively.	Elevated and traditional diction.
	When rhyme scheme interlocks (aba, bcb, cdc, etc.) tercets are called terza rima.	
Man's strivings, aspirations; treats man in terms of god-like potential; struggle between two right conflicts of will; of magnitude -- either social, spiritual or intellectual; individual conflict with society; fate (or instinct or heredity) wins over individual will; offenses against gods punished.	Suffering which evokes pity and fear; unhappy ending, catastrophe; reaffirmation of hope; catharsis -- may come to sanctification, exultation, enlightenment; sub-plots, comic relief.	Serious, dignified.
	Only two rhyme sounds used (i.e., fall, call, all, thrall; and air, care, fair, heir). First and last lines of first stanza used as refrains in eight of the nineteen lines.	

LITERARY FORM TERMS

ALLITERATION - Beginning consonant sounds repeated. Ex.: Tilly told a tale.

ANALOGY - A likeness in one or more ways between things otherwise unlike.

APOSTROPHE - Directly addresses a person, thing, or abstraction.

ASIDE - Words spoken by a character to reveal inner thoughts and heard by the audience but not by other characters onstage.

ASSONANCE - Similar vowel sounds repeated. Ex.: bone, home

AUTHOR'S STANCE: Objective vs. Subjective -
Objective - presenting reality as it is, or seems to be, apart from one's thoughts and feelings, free from personal sentiments, beliefs, and emotions.
Subjective - presenting personal feeling and experience.

BATHOS - Ridiculous, ludicrous sadness; overdone pathos.

BOOK PARTS - These include the title page, copyright page, preface, table of contents, body (chapters), and glossary or index.

CAESURA - A break in a line, usually punctuated.

CARICATURE - The ludicrous distortion of a particular feature, or features, of the characteristics of a person or idea. More often associated with drawings than literature, but in any case, exaggeration is used for comic effect.

CATHARSIS - Arousal and purgation of fear and pity.

CHARACTERIZATION - Creation of imaginary persons so that they exist for the reader as real within the limits of the fiction. Three methods of characterization are (1) explicit presentation through direct exposition; (2) presentation of the character in action, so readers can deduce the attributes of the character from the action; and (3) representation from within a character of the impact of actions and emotions upon the character's inner self.

CLICHE - A word, phrase, expression, or idea that has lost its originality and impact through constant and prolonged use.

CLIMAX - The highest point of emotional intensity that usually occurs near the end of the work and to which all action has been leading; moment at which a crisis comes to its point of greatest intensity and is in some manner resolved.

COLLOQUIALISM - A word or phrase used in conversation and indispensable to an easy, informal style of writing and speaking. Colloquialisms are considered more appropriate in speech than in formal writing but they appear often in literature, especially in dialogue, because they provide a sense of actual talk.

COMIC RELIEF - A humorous scene, incident, or remark occurring in the midst of a serious or tragic literary selection; deliberately designed to relieve emotional intensity and simultaneously to heighten, increase, and highlight the seriousness or tragedy of the action.

COMPRESSED LANGUAGE - Pointed, terse, succinct, highly charged, every word operative.

CONFLICT and/or MOTIVATION - Conflict is the opposition of persons or forces upon which the action depends in drama and fiction. Types of conflict include elemental (physical), social, and internal (psychological). Motivation consists of the psychological impulses and drives which impel a character in literature to act as he/she does. Understanding of historical setting is important to the understanding of conflict.

CONSONANCE - Patterns of consonant sounds repeated but with different vowel sounds (hearer - horror).

DENOTATION vs. CONNOTATION -

Denotation - The specific, exact, and concrete meaning of a word independent of any associated or secondary meanings; the dictionary definition of a word.

Connotation - The suggestions and associations which have surrounded a word beyond its bare, literal meaning. Literary artists rely upon connotation for beautiful effects and deepest meanings. Connotation means the implication of a word or phrase that goes beyond the dictionary meaning.

DENOUEMENT - Outcome or result of any complex situation or sequence of events. It is an ingenious untying of the "knot" of an intrigue that involves some explanation of the secrets and misunderstandings connected with the plot.

DIALOGUE - Conversation of two or more people as reproduced in writing. It (1) advances the action, (2) is consistent with the character, social positions and special interests of the speakers, (3) gives the impression of naturalness without being an actual record of what was said, (4) presents the interplay of ideas and personalities of persons conversing, (5) varies in speech pattern according to the speaker, and (6) can give relief from passages which are serious in nature.

DISSONANCE - Discordant sound patterns.

DRAMA - A story told in action by actors who impersonate the characters of the story.

ELLIPSIS - Omission of any element that may be inferred by the hearer or reader; "I'd" for "I would" or an obvious step in a logical argument.

EMPATHY - Sympathy is a personal feeling for characters without identifying with them; empathy is identifying with characters, sharing the emotions they feel. (Sympathy, feel for; empathy, feel with)

ETHOS - Distinguishing character, sentiment, moral nature, guiding beliefs of a person, group or institution.

FALLING ACTION - The part of a plot that follows the climax; equivalent to the resolution or denouement of a drama.

FICTION - Narrative writing drawn from the imagination of the author rather than from history or fact.

FIGURATIVE LANGUAGE - Any use of language designed to alter the literal meaning of words, to make a meaning appear fresher, stronger, or more complex, to create a sensory effect through stylistic techniques, or to widen the reference of a word or expression.

FLASHBACK - A scene inserted into a play, novel, or short story representing an earlier event; it flashes back to an incident that occurred prior to the opening scene of a literary work.

FORESHADOWING - Hint of what is to occur later.

HYPERBOLE - A figure of speech not intended to be taken literally. It is an obvious and deliberate exaggeration; an extravagent statement.

IDIOM - A peculiarity of the language invented and used by an individual or a group. When we know our own idioms we know that we say "fight with" our enemies, but "fight for" a principle. We can't say why we use those idioms, but we know them.

IMAGERY - Language designed to recreate in minds of readers the sight, touch, taste, smell, or whatever, of physical things. To say that "my temperature is 104°" is not imagery -- to say "I am burning up" is imagistic.

IRONY - Recognition of a reality different from the masking appearance: verbal irony is a figure of speech in which the actual intent is expressed in words which carry the opposite meaning; dramatic irony refers to knowledge held by the audience but hidden from the relevant actors; tragic irony is a form of dramatic irony in which characters use words that mean one thing to them but have foreboding meaning to the audience.

MAIN IDEA - The point the author is making through the work; the message of the work.

METAPHOR - Call attention to the similarities of two otherwise unlike things by treating them as identical; a metaphor asks the reader to consider a thing in an unusual relationship. Example: "Susan is a rainbow."

METER - Generally regular repetition of a given pattern of rhythms (unit = foot).

METONYMY - Substitution of one word for another closely related word (pen mighter than sword).

MOTIF - Ideas, story or meanirgful element recurring in a work or among works.

MOTIVATION - Presentation of the reasons and explanations for the action of a character in any work of fiction. It results from the combination of the character's temperament with the circumstances in which the character is placed.

NARRATOR - Anyone who recounts a narrative, either in writing or orally. In fiction presented in the first person, the "I" who tells the story is the narrator. The narrator may be in any of various relations to the events described, ranging from being their center to being merely a witness.

ONOMATOPOEIA - Imitation of the sound of a thing or an event by the sound of a word ("slap") or by the sound of a passage (Poe's "The tintinnabulation of the bells, bells, bells.")

OXYMORON - A pithy, intense (tight, concise) paradox which makes sense in spite of apparent self-contradiction ("the sound of silence").

PARADOX - A statement whose parts seem mutually contradictory, yet which make sense when you think about it. ("Deep down he's really very shallow.")

PARODY - Any humorous, satirical, or burlesque imitation of a person, event, or serious work of literature; designed to ridicule in nonsensical fashion or to criticize by clever duplication.

PATHOS - Suffering caused by forces over which the protagonist has no control, as differentiated from the tragic, which is suffering that is at least partly self-caused.

PERSONA - A fictional character who appears in a literary work, or a mask or alter-ego of the author; term is used to distinguish between the author of the piece and the narrator she/he has created.

PERSONIFICATION - Abstractions, inanimate objects treated as if they are human.

PLOT - A series of incidents unified by the theme; the story, the "action" line.

POETRY - The many forms in which writers give rhythmic expression to their imaginative perceptions of the world, themselves, and the interrelationship of the two.

POINT OF VIEW - Perspective from which a story is told by the author. First person narrator uses the pronoun "I" and is often involved in the action. Third person narrator is referred to by name or by third person pronouns (Susan, she, he, they). She/he may be reporting an interesting story she/he's heard, be a more or less involved party in the action, or be the protagonist.

A selected or limited narrator may be untrustworthy because his or her knowledge is limited by his or her relation to the events told in the story; she/he can know only what she/he is told, or what is sensed or guessed.

Omniscient narrator knows everything relevant to the story, including the most private, personal thoughts of all the characters. An omniscient narrator is trustworthy.

PROSE - All forms of written or spoken expression which do not have a regular rhythmic pattern.

PROTAGONIST/ANTAGONIST -
Protagonist - leading character, not always the hero/heroine, but the principal and central character of the work.
Antagonist - opposes the central figure, is the rival of the protagonist.

REVERSAL - A sudden change in fortune, from prosperity to ruin or the other way around.

RHYTHM - Similar but not identical patterns of accented, unaccented syllables are repeated in units of phrase, clause, or sentence length (unit = metrical foot).

RHYME - Close similarity or identity of sound between accented syllables occupying corresponding positions in two or more lines of verse. Ex.: "fan" and "ran."

RISING ACTION/COMPLICATION - Rising action refers to that part of a plot involving complication and conflict, and leading up to a climax or turning point, in a play or novel. A complication is a difficult issue or situation appearing sometimes suddenly, which changes existing plans, methods, or attitudes. In literature, a complication twists or changes the main thread of the plot.

SARCASM - Bitter and often harsh derision. It consists of sneering or cutting remarks. It is always personal, always jeering, and always intended to hurt.

SATIRIC DEVICES - Hyperbole: Overstatement, obviously exaggerated.
Irony: Complex device for saying one thing, meaning another.
Verbal Irony: The saying is contradicted by the tone of voice or context.

SETTING - The physical, and sometimes spiritual, background against which the action of a novel, drama, short story or poem takes place. It includes (1) geographical location, (2) occupations and daily life of the characters, (3) the time or period, (4) the general environment of the characters.

SIMILE - A comparison of two unlike things using "like" or "as." Ex.: "Susan is like a rainbow."

SOLILOQUY - A speech delivered by a character in a play (or other literary work) while he is alone. It is an utterance by a person who is talking to him/herself or is disregardful of, or oblivious to, any hearers present. It is often used to disclose a character's innermost feelings or to provide information needed by the audience (readers).

STYLE - Arrangement of words in a manner which best expresses the individuality of the author and the idea and intent in the author's mind. Study of style includes general qualities such as diction, sentence structure and variety, imagery, rhythm, repetition, coherence, emphasis, and the arrangement of ideas.

SYMBOL - A thing that stands for something else; often, the meaning of a symbol can be almost but never completely translated.

SYNECDOCHE - A kind of metonymy in which a part stands for the whole, or the whole for a part ("all hands on deck").

THEME - Single sentence statement of the value system implicit in a work; it generalizes on major implication of value inherent in work. Topic and theme may be interchangeable.

TRAGIC FLAW - The principal defect (weakness) which leads to destruction of a character.

UNDERSTATEMENT - A form of humor or irony in which something is intentionally represented less strongly or strikingly than facts warrant; an antonym of exaggeration and hyperbole.